AUGUST, 1960
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Musical Courier

— Review of the World's Music — Published since 1880 —

Marlboro: A Point of View in Music ●
Stravinsky Conducts at Sante Fe ●
The Art of Scoring for The Band ●

Anne Ayer

Combining music and art pilgrimages, at left, are the members of the JUILLIARD QUARTET—l. to r., ISIDORE COHEN, violin; CLAUS ADAM, 'cello; RAPHAEL HILLYER, viola, and ROBERT MANN, violin—on their current tour of European music festivals, make a side trip to the Cathedral at Chartres in France.

→

At right, pianist RUDOLF FIRKUSNY, an outstanding winter sportsman, took advantage of a few days between engagements, during his recent European tour, to relax at St. Moritz. The world-traveling pianist is an excellent skier and enjoys mountain climbing.

Artists Here and There

At left, MALCOLM FRAGER, American pianist winner of the 1960 Queen Elisabeth of Belgium International Competition, arrives at New York's Idlewild Airport with the trophy symbolic of his triumph. Mr. Frager was also the winner this year of the 20th Anniversary Levintritt International Competition.

→

RUTH SLENCZYNSKA, pianist, is seen (inside the car on the right) after her successful appearance in Rio de Janeiro, on her South American tour recently. Admirers are packed around the vehicle.

←

MME. CARA VERSON, concert pianist, at left, aboard the liner Queen Elizabeth returns to New York after a six weeks' visit with a friend in Europe. She will begin her fall concert tour in mid-October.

→

In bottom photo YVETTE and JOSETTE ROMAN, well-known piano duo, enjoy the sunshine in Bermuda, where they appeared with success recently.

Musical Courier

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Published by the Musical Courier, Inc.
119 West 57 St., N. Y. 10 Tel. Circle 7-4500

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Bostonians Feted at Berkshire Festival

Tanglewood

For ears conditioned to music under roofs, the blend of sound and space at the Berkshire Music Center dims the flaws and magnifies the strength of great music. The daring parabola of Saarinen's acoustic canopy describes, in a visual way, how the sound swirls out from the shed, and over the lawns and lakes of Tanglewood.

After a weekend devoted to the music of Bach, with Seymour Lipkin as soloist, and then a weekend for Mozart, the Festival really got under way the weekend of July 23, when Charles Munch conducted the full complement of the Boston Symphony for the first time since their recent memorable tour of the Orient.

Friday's opening concert was designated as the annual memorial to Serge Koussevitzky, conductor of the Boston Symphony from 1924 to 1949, and founder of the Festival. His dream unfolds with each passing year, in the increasing thousands who sit in the shed and on the lawns, and in the many students whose art has been formed at this shrine.

Dr. Munch opened the program with Beethoven's "Eroica" Symphony, but the performance did not live up to the name. There was a certain literalness of climaxes, all accurate but heatless, which suggested that the players' golden suntans masked some tiredness after their heroic journey..

■ There followed the first performance of Fauré's "Requiem" at these concerts, which had all the glowing integrity of an authentic realization. The orchestra was joined by Saramae Endich, soprano, Donald Gramm, baritone, and the Festival Chorus, prepared by Hugh Ross. From the first note to the last, one could sense deep commitment and loving concern, on the part of conductor and players alike.

This music, fresh and virile after more than seventy years, is a miracle of artful simplicity, calling for extreme evenness and purposefulness of delivery. Its interlacing lines have the open purity of Gregorian chant, without having sacrificed the suavity of chromatic harmony, which insinuates a distant tonality as smoothly as dropping a sharp or flat.

The demand for deep feeling within refined control was wholly fulfilled by the orchestra and chorus. As it sometimes happens at a peak of awareness, the performance began to waft a little, to exceed its own lovely sounds, and stand forth strong in the expression that originally inspired it. This rare instance came with the baritone solo, Libera Me, in which Donald Gramm set a grave tempo, and then went on to unfold an apocalyptic vision in wonderful tones of strength and conviction. From this moment, the music moved forward in its course, as inevitably as a great river, which gradually merges

(Continued on following page)

Whole No. 3882
Vol. CLXII, No. 2

MUSICAL COURIER. Published in 12 monthly issues through December and directory issue January 15, by Musical Courier, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy, 35 cents; single directory issue, $1.25; 12 issues, $3.50; with directory issue, $4.00; Canada, 12 issues $4.50, with directory issue $5.00; elsewhere, 12 issues $5.00, with directory issue $5.50. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. Copyright by Musical Courier, Inc., 1960.

August, 1960
Eightieth Year

STRAVINSKY CONDUCTS HIS WORKS AT FOURTH SANTA FE FESTIVAL

By HAROLD BUTCHER

Santa Fe

■ The Santa Fe Opera, now in its fourth year, is going on from strength to strength. Its fabulous open-air theatre, set between mountain ranges five miles north of town, is a thrill in itself. Smart cars climb in a steady stream to the ample parking space atop the little hill that leads to the entrance.

Igor Stravinsky, who "has become a legend in his lifetime," as one admirer expressed it, loves to visit Santa Fe, the city which has just celebrated its 350th birthday. Everyone stood and loudly applauded when the spotlight showed him entering the orchestra on July 12 to conduct the "Oedipus Rex" which he and Jean Cocteau created.

This opera-oratorio on the Oedipus legend is the 1948 version, sung in Latin, with English narration by e. e. cummings. Most found Jacqueline **Cundall's** masks intensely dramatic, describing them as "wonderful" and "fantastic." The total effect was heightened by the costumes of Tanya Moiseiwitsch, their sombre, brooding colors suggesting tragedy and death.

Singers and orchestra were included in the enthusiastic acclaim extended to Stravinsky when the last note of this masterpiece had died away. Paul Franke, tenor from the Metropolitan, making his Santa Fe debut, sang with distinction as Oedipus; and contralto Mary MacKenzie, who not long ago won a Met contract and a $2000 prize, ably sang the role of Queen Jocasta. Gimi Beni as Creon sustained a high singing quality, and Andrew Foldi, basso, who has appeared four seasons with the Santa Fe Opera, made an impression as Tiresias. Pulitzer Prize-winning Southwestern author Paul Horgan acted as narrator.

■ As a vivid contrast, and in an entirely different mood, Puccini's one-act "Gianni Schicchi," sung in English in line with the popular policy of the local opera, followed "Oedipus Rex." In addition to its amiable and delightful farce, it also served as an introduction to the operatic stage of José Ferrer, well known in this country and abroad as producer, director and actor. He received a great ovation. There was also a special round of applause for the young lovers, Lauretta and Rinuccio, charmingly sung by Jeanette Scovotti and William Lewis. Lewis had already won his way to the audiences when he played Alfredo opposite Maria di Gerlando as Violetta in "La Traviata."

"La Traviata" proved to be one of the high emotional experiences of the season, not because emotion spilled over but because it was so well controlled. Maria di Gerlando, well remembered from last year as Birdie in "Regina," did a beautiful job as Violetta. The scene in which Alfredo tries so desperately to keep death back from his beloved proved most moving. Enacted under the night sky, it seemed a part of the human drama being worked out on this planet. That is one of the major advantages of having the sky as theatre roof despite the occasional hazard of a downpour of rain.

It is unlikely that Gilbert and Sullivan thought they were producing light operas "for the ages," but that seems to be what is happening. We never tire of their gaily satirical flights of fancy. This season opened with "The Gondoliers," with Martyn Green, of D'Oyly Carte fame, stage directing and captivating everyone with his portrayal of the rollicking Duke of Plaza-Toro. Elaine Bonazzi, now in her third season with the Santa Fe Opera, made an excellent Duchess, and Gimi Beni was appropriately dignified as the Grand Inquisitor. Edith Jerell and Thomas Andrew, dancers, were extremely well received.

Loren Driscoll, cast as Don Ramiro in "Cinderella" of Rossini, also was to appear as Tom Rakewell in "The Rake's Progress," Stravinsky opera, on July 23, 27 and 29.

■ Certain members of the orchestra participated in the Sunday afternoon concert series of the Santa Fe Chamber Music Society. The July 10 program made up of trumpets, trombones and tympani (with organ thrown in for good measure!), made a tremendous opening. Gene Kuntz and Lynn Berman (trumpets) Dean Farnham and Glenn Dodson (trombones) and Jack Venderley, tympani, participated, with Mrs. Maurice Loriaux, organist of the First Presbyterian Church, playing the organ. Mark Davis is musical director of the society, which is featuring a string quartet from the Opera on Aug. 14. On July 24 the noted Hungarian Quartet (Zoltan Szekely and Michael Kuttner, violins, Denes Koromzay, viola, and Gabriel Magyar, 'cello) was the attraction.

While these notes were being written Santa Fe was looking forward to the second sacred concert to be held in the Cathedral of Saint Francis under the patronage of Archbishop Edwin V. Byrne, when Stravinsky conducted his "Symphony of Psalms" on July 17.

Heading the conductors of Santa Fe Opera is Stravinsky as guest, while splendid work is being done by John Crosby, founder; Robert Craft, long associated with Stravinsky's music; Robert Baustian, featured at many international music festivals; and Earl Wild, pianist as well as conductor, known as a champion of modern works.

STRAVINSKY REHEARSES IN ST. FRANCIS' CATHEDRAL

TANGLEWOOD

(Continued from preceding page)

into a sea of repose—it was magnificent.

■ Saturday evening's concert welcomed Pierre Monteux, the Symphony's beloved conductor-emeritus, to the podium. This revered octogenarian utterly belies his age by his signals, the vigor of which put his men on an edge of keen response. High point of the evening came with his thrilling reading of Beethoven's "Emperor" Concerto, with Claudio Arrau as piano soloist. Arrau's pianism has taken on in recent years a tensile and sinewy strength, which invigorates even the finest details. All is made sunnily explicit, and his authoritative delivery of the big chordal places must surely approach Beethoven's own thunderous intentions.

Sunday's concert that first week featured Jaime Laredo as violin soloist in Mendelssohn's Concerto. This remarkable 19-year-old artist won First Prize in the Queen Elisabeth of Belgium International Music Competition in 1959. All the fanfare proved valid, moreover, in the passioate sweep and precise intonation of his performance.

ROBERT W. DUMM

Dallas Opera to Stage "Alcina" With Joan Sutherland in Debut

The Dallas Civic Opera will give Handel's opera "Alcina" with Joan Sutherland, Australian soprano, making her American debut in this seldom-heard work. The Dallas season, extending from Nov. 4 through 23, will open on Nov. 4 with a new production of "Madama Butterfly," with decor designed by Yjui Ito and staged by Hizi Koyke, the Japanese soprano. The season will also include Donizetti's "The Daughter of the Regiment," in a production to be loaned by the Teatro Massimo in Palermo. "Alcina" will be directed by Franco Zefferelli. Miss Sutherland will also be heard as Donna Anna in "Don Giovanni," in a cast including Elisabeth Schwarzkopf and Eberhard Waechter. This was to have been her debut role, but the plans were subsequently changed to have her bow in the Handel work, which she sang in Venice last year.

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Walter Hendl: His Baton Led Him to Many Climes

HENDL AND HEIFETZ

THE Goddess of Fortune has attended the career of Walter Hendl, American conductor, who also doubles not in brass but in ivory, in the form of piano keys. With no preliminary boosting up the ladder of fame, the tall, blonde musician has moved along the musical chessboard, and has consolidated his position steadily. With his serious visage behind tortoise-framed glasses and his athletic form, Hendl looks like a recent graduate from ivy portals. As a matter of fact, he is a thoroughly routined and mature musician who has won his spurs in many fields—as pianist, composer and man of the podium—in the school of experience.

From the age of 16, when he first began to think of music as a vocation and studied piano privately in New York, and four years later, when he was accepted into the class of David Saperton, Godowsky's son-in-law, after a hearing by Josef Hofmann, then director of the Curtis Institue of Music, his career has led upward. As a scholarship student in that Philadelphia school, he made a living for two seasons by accompanying singers and playing in hotels of evenings.

In 1939, when he was 22, Hendl was appointed a professor of music at Sarah Lawrence College in Bronxville, N. Y. This select girls' school is so situated that he could travel back and forth between it and Philadelphia for further work. The same year came a real revelation when he heard Fritz Reiner—who was then in charge of orchestral work at Curtis—conduct a concert. This, Hendl decided, was his *métier!* He enrolled in a conducting class under the maestro.

"Reiner really taught me the baton art," he acknowledges. "This is true in spite of the fact that I later studied for a time at Tanglewood."

This included two summers under the tutelage of Serge Koussevitzky. But Hendl considers that Reiner was his chief mentor not only in conducting, for he later decisively played a share in his career, and does to the present day.

■ Came the World War and Hendl spent more than two years conducting a U. S. Army jazz band, playing jazz piano, and even for a time making his debut as a crooner! When he was honorably discharged from the forces in 1945, the opportunity came to write the score for a Broadway play, "Dark of the Moon" and to conduct the orchestra for that production. Reiner invited him to appear twice as piano soloist with the CBS Symphony, later with his own orchestra, the Pittsburgh Symphony, as soloist and guest conductor. He was engaged by Artur Rodzinski as Assistant Conductor for the New York Philharmonic for four seasons, 1945-49, with which he led some concerts when Rodzinski fell ill and learned Gershwin's Concerto on 72 hours' notice when a soloist was indisposed! Finally there came the appointment as Conductor of the Dallas Symphony.

He signed the contract for this post on his 32nd birthday, and thus began a profitable, if stressful nine years in the Texas city. He is said to have been the longest-tenured conductor ever to hold a major symphonic post in that wealthy but difficult State, presenting to it such works as Honegger's "Jeanne d'Arc au Bucher" and a staged Strauss' "Salome." There also was considerable time to engage in guest-conducting elsewhere.

■ Thus began his international travels. In 1950 he went on a cultural mission to South America for Braniff International Airways. Hendl conducted the symphony orchestras in Rio de Janeiro and Buenos Aires.

An incident of this trip for Braniff included a heroic stint when the versatile conductor composed an "Ode to San Martin," liberator of Argentina, on a day's notice in order to inject official color into his opening program. (It happened to be the day of celebration of the country's Independence Day.) This work drew a lot of anticipatory press publicity and a capacity throng at the concerts.

In 1951 he recorded 19 major American works for the American Recording Society in Europe and was re-engaged by the same organization the following year. He also repeated his South American visit for the Braniff organization. In 1953 Hendl was awarded the Alice M. Ditson Prize of Columbia University for "distinguished service to American music" and the same year conducted concerts and radio broadcasts with orchestras in Sweden. Also in 1953 he undertook a State Department mission to the Philippines to conduct orchestras and the opera company there. So successful was he that he was named "the most outstanding artist to visit the Philippines in 1953."

In 1954 he received the honorary Doctorate of Music from the Cincinnati College of Music and conducted the San Francisco Symphony at the Pacific Coast Festival in Santa Barbara, Cal. Perhaps his most extensive foreign journey was that which he undertook in 1955 as co-conductor of the (NBC) Symphony of the Air on its nine weeks' tour of the Far East for the U. S. State Department. In this journey he travelled over 40,000 miles and gave more than 50 concerts in 20 cities.

■ Now under the exclusive management of Herbert Barrett Management, Inc., New York, Mr. Hendl commands three important baton posts. In 1958, when he resigned as musical director of the Dallas Symphony, he received a telephone call from Fritz Reiner, musical director, and George Kuyper, then manager, of the Chicago Symphony Orchestra. They invited him to appear as guest conductor of a Monday night concert of that orchestra in Milwaukee, which he did. Two months later he was named associate conductor of the orchestra, a post which he still holds. Meanwhile (1952), he had been appointed musical director of the Chautauqua (N. Y.) Symphony, which he directs during the summer season at the lakeside resort each year. This year's series will be climaxed by Bach's "St. Matthew Passion," Aug. 14.

In 1959 he was appointed Artistic Director of the Ravinia Festival. This summer he returns to Chautauqua for his eighth season as Musical Director. In addition to this and the Ravinia post, he will serve this season as guest conductor for a week at the Hollywood Bowl. Next season he has been invited to make guest appearances with both the Los Angeles Philharmonic and Minneapolis Symphony Orchestras, besides returning for the third season as Associate Conductor to Reiner with the Chicago Symphony.

■ Apparently his own gifts have been passed on to a second generation, for his daughter Susan, a delectable blonde of 12, has shown a facility for the classical dance that has won the approval of George Balanchine, who observed her in the course of her studies.

Hendl divides his time between his home in Chicago, an apartment in New York, and a house in Chautauqua, when he is not on the international tour road. It is clear that his Muse—versatile as himself—can run the gamut from the esoteric to the popular. In spite of all the ground he has already covered, he senses that the musical life is a never-ending quest for a never-attainable perfection.

RUSSELL KERR

WITH HIS DAUGHTER SUSAN

Tibbett among Notables Lost by World of Music

■ **Lawrence Tibbett,** 63, noted American baritone of the operatic stage, who was a leading member of the Metropolitan Opera from 1925 to 1950, died in Roosevelt Hospital, New York, on July 15. He had undergone surgery on June 29 for an old head injury, and never regained consciousness. A native of Bakersfield, Calif., Mr. Tibbett had experience on the acting stage before studying with Basil Ruysdael, Frank La Forge and others and joining the Metropolitan in 1924. His sensational elevation to stardom followed his success as a substitute for an indisposed singer as Ford in "Falstaff" in 1925. Two years later he created the title role in the world premiere of Deems Taylor's "The King's Henchman" at the "Met." In 1931 he created the title role in the same composer's "Peter Ibbetson" on this stage. In 1933 he sang Brutus Jones in Louis Gruenberg's "The Emperor Jones" there—one of his strongest characterizations. He created Wrestling Bradford in Howard Hanson's "Merry Mount" there in 1931, and also sang the title role in Richard Hageman's "Caponsacchi," in its U. S. premiere, in the Spring season of 1931. He sang with success in the U. S. premiere of "Cena delle Beffe" by Giordano, also as Simon Boccanegra, Boris Godounov and Falstaff, and appeared in a role in Britten's "Peter Grimes" on the 25th anniversary of his debut with the company. In 1930 he starred in a film "Rogue Song," which ran for six months in New York. He also appeared in pictures titled "New Moon," "Metropolitan" and "Under Your Spell." In 1950 he made his final Metropolitan appearance as Prince Ivan in Moussorgsky's "Khovantchina," produced in English. In the same year he appeared in the musical version of the play "Mulatto" by Langston Hughes (later known as "The Barrier"), and in 1956 he replaced Ezio Pinza in the musical "Fanny" on Broadway. In opera he had also appeared at Covent Garden in the premiere of Goossens' "Don Juan de Mañara."

Mr. Tibbett was long associated with the American Guild of Musical Artists which he helped organize in 1937, and served as its president from that year to 1952. He was also president of the American Guild of Radio Artists for some years. He was divorced from his first wife, Grace Mackay Smith, by whom he had twin sons, Lawrence and Richard; his second marriage was to Jane Marston Bugard, and they had one son, Michael Edward. Also surviving are a stepson, Peter Bugard, living in Japan; a brother Ernest of Phoenix, Ariz., and a sister, Mrs. Laurence Sherman, of Brattleboro, Vt. A memorial service for Mr. Tibbett at Riverside Church, New York, on July 18, was attended by many former colleagues.

■ **Povla Frijsh,** Danish soprano ,died in Blue Hill, Me., at the home of a friend, Mrs. Florence Bryant, on July 10. She had been active for some 40 years as a singer who specialized in the rarer type of older and contemporary music. She was born on the island of Aero off the coast of Denmark, her father a prominent surgeon and singer. and as a child she was taught piano. But on maturity she was sent to study voice in Paris. In her earlier years she had sung roles in Paris in operas by Monteverdi and others. But it was as a song recitalist that she won special laurels for her imaginative recreation of the subtler phases of this art, particularly in the French art song. She also was an expert in the music of Scandinavia. Her American debut was made in New York in 1915 and her last concert was given there in 1947.

■ **Edward Burlingame Hill,** 87, American composer and former chairman of the Division of Music at Harvard University, died at Francestown, N. H., on July 9. Mr. Hill was born in Cambridge, Mass., where his grandfather had been president of Harvard, and his father was professor of chemistry. He was graduated from that University in 1894, became an instructor of music there in 1908, assistant professor in 1918, and chairman of the Music Division from 1928 to 1940. He was considered a specialist particularly in French music, and lectured on it at Lowell Institute, and at the Universities of Lyons and Strasbourg. He had been decorated as a Chevalier of the Legion of Honor.

500 at Guitar Fete

The First International Guitar Festival at Brandon House in Greenwood Lake, N. Y., was attended by about 500 young people from 23 countries. From June 17 to 19, they took part in an amateur guitarist competition, heard visiting artists in the folk music field demonstrate their skills, and roamed hills and lakeshore, making music. . . .

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Castings and Contests

The "Opera-Go-Round" Players, a newly formed Repertory Company on Long Island, has started casting for an October production of "Archie and Mahitabel." This production will be under AGMA contract and will be run for four performances: Friday, Saturday, and Sunday nights, and Sunday afternoon. There will be a cast of nine: Archie—actor-singer-dancer; Mahitabel, the same: Newspaperman—straight actor: Bill—dark, fighter type: four female "cats"—two sopranos and two altos who move extremely well or dancers who can sing moderately well. The "Opera-Go-Round" Players have just completed a performance of "Trouble in Tahiti" by Leonard Bernstein and "The Medium" by Gian-Carlo Menotti. The group will present "Amahl and the Night Visitors" in December and a "Night With Mark Bucci." All performances will be in the Port Washington area of Long Island. Producer Ann Lacey says they are particularly interested in using people who live on Long Island. Applicants may send pictures and resumés to: The "Opera-Go-Round" Players, 17 Adams St., Port Washington, N. Y.

■ Carl Fischer, Inc., has announced a contest for two secular choral compositions suitable for performance at high school level. The contest will extend to Dec. 30, 1960.

Prizes of $300 and $150 will be awarded, plus a standard Carl Fischer royalty contract. Anyone is eligible to enter, except persons either employed or retained by Carl Fischer, Inc. Each contestant may submit one entry in each of the two categories described below. The $300 prize is offered for a festival number of not more than six minutes' duration, combining chorus (SATB), band, and orchestra in such a way that the accompaniment can be played just by band or just by orchestra or by the two combined. The $150 prize is offered for a number for general use, of approximately three minutes' duration for chorus (SATB) and piano. In either case, the accompaniment should be included as an integral part of the work. The festival number should be submitted not only with an orchestra-band score, but also with a reduced score for chorus and piano.

•

Details of two new International Music Competitions, one in the United States and the other in Rumania, are now available from the President's Music Committee in Washington.

The Walter W. Naumburg Foundation, Inc., of New York, has announced a 1960 competition for players of stringed instruments. Auditions will be held in New York City beginning Oct. 17, 1960, before a panel of internationally distinguished judges including Leonard Bernstein, Paul Doktor, Lillian Fuchs, William Kroll, Leonard Rose, Gregor Piatigorsky, Oscar Shumsky, Isaac Stern, and Efrem Zimbalist. Violinists, violists and 'cellists of all nationalities between the ages of 21 and 35 are eligible to compete for an award which includes $5000 in cash and a solo appearance with the New York Philharmonic.

The second International "George Enescu" Competition for Violin, Piano and Voice will take place in Bucharest, Rumania, Sept. 5-20, 1961. Open to candidates from all countries who are 33 years of age and younger, the competition offers a first prize in each category of approximately $4000, with six additional cash awards in each of the sections for piano, violin, male voice and female voice. In addition, winners will appear in concert with an orchestra in Bucharest at the conclusion of the competition and will also be invited to give concerts with symphony orchestras in other towns.

Complete information about both competitions, as well as application forms, are available from the President's Music Committee, 734 Jackson Pl., N. W., Washington 6, D. C.

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Liège will hold an International Quartet Competition, in September of this year. The tests in 1960 will be to demonstrate the sonority and quality of instruments used. In 1961 the contests will be devoted to interpretation of string quartet literature, and in 1962 there will be a competition for works written for this combination. Details may be obtained by writing to: Secretariat, Concours International de Quatuor, 11 Place E. Dupont, Liège, Belgium.

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The 1960 auditions for the G. B. Dealey Memorial Award, Southwestern competition for young musical artists, have been extended to include applicants from a five-state region. Arkansas, Louisiana, New Mexico and Oklahoma have been added to Texas as the eligible residence or study area for candidates.

This year's auditions, managed by the Dallas Women's Symphony League and judged by established musical artists, will be heard in Dallas on Dec. 16 and 17. The auditions are open to instrumentalists between the ages of 16 and 27 at the time of filing application and vocalists between the ages of 16 and 30. Time served in the military services will be deducted from the age of an applicant. Candidates must be residents of Texas, Oklahoma, Arkansas, Louisiana or New Mexico studying in their state; or residents of any of the five states studying outside of their states; or residents of states other than the listed five who are enrolled in any of the five states for a full year's study.

The winner of the auditions in either strings or piano will receive a gold medal and will be paid a fee of $500 for a solo appearance with the Dallas Symphony Orchestra under the direction of Paul Kletzki on Feb. 27, 1961. In addition, the winner will be placed under the management of Southwestern Artist Service for one year and will be presented in professional recital by the Dallas Women's Symphony League. Winner in the runner-up instrumental division will receive a fee of $50 from the Women's Symphony League for a professional recital presentation. Winner of the vocal division will receive a fee of $50 for a professional recital sponsored by the Women's Symphony League plus a programmed role in the ensuing season of the Dallas Civic Opera and at least one role for two weeks in the ensuing season of the State Fair Musicals. Winner of the vocal division will also be considered for a paid appearance with the Dallas Symphony Orchestra.

Deadline for entrance in the Dealey Award Auditions is Dec. 8, 1960. Application blanks and required repertoire may be obtained by writing to Mr. Morgan Knott, executive secretary of the auditions board, Suite 216, 3409 Oak Lawn, Dallas 19, Tex.

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The Bronx Civic Opera Association is holding auditions for a series of performances beginning in November at the Howard Taft High School in New York City. The operas to be performed include "Tosca," "Traviata," "Rigoletto," "Fledermaus," "Cavalleria Rusticana," "Pagliacci" and "La Boheme." Judges will include Fred Margolies, Grace Panvini, Doris Doree and Scott O'Neal, who are members of the board of directors of this non-profit organization, of which Miss Panvini is president. For information as to the auditions, applicants may write to (but not phone) the Doris Doree Studios, 166 West Seventy-second St., New York, N. Y.

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The American Academy in Rome is again offering a limited number of fellowships for mature students and artists capable of independent work in architecture, landscape, musical composition, painting, sculpture, history of art, and classical studies. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning Oct. 1, 1961, with possibility of renewal. The Academy favors a two-year fellowship. Though there is no age limit, the Academy aims to give the awards to young persons of outstanding promise, when such candidates apply. The fellowships carry $3,000 a year, divided as follows: stipend $1,750, roundtrip transportation between New York and Rome $600, studio supplies $150, European travel $500, and in addition free residence and studio or study at the Academy. Applications and submission of work, in the form prescribed, must be received at the Academy's New York office by Dec. 30, 1960. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

N. Y. City Ballet to Tour Japan and Philippines

Paul Szilard, impresario-producer, has completed negotiations for an 8-week season in the Spring of 1961 for the New York City Ballet, divided between the Philippines and Japan, and the formation of an independent Japanese group to produce a major film of the company for world release. Mr. Szilard was responsible for the company's five-month tour of Japan and Australia in 1958, which was eminently successful. The over-all time of the company's stay in the Orient, including an estimated seven-weeks of work on the film, will be over 15 weeks. The entire company will be used in the film, to be supervised by Lincoln Kirstein and George Balanchine, both in the writing and filming. Mr. Balanchine, artistic director of the company here, will be in the same position of authority on the film.

on the cover:

Anne Ayer

Soprano

TOP: ANNE AYER
Soprano

Pictured at left: (above) Son EDWARD JR. *(Center) Daughter* ANNE *(below) Husband* DR. EDWARD F. MAC NICHOL.

. . . Her Career in Song

Triumphed Over Seemingly Insuperable Obstacles

A career in song that, for a time, was threatened by a seemingly insurmountable obstacle, but one that was overcome with heroic courage, has resulted in the emergence of Anne Ayer as a soprano who gave a first New York hearing at Carnegie Recital Hall last April 23, and has made appearances in other cities.

The fact that she was a notable sportswoman and excelled in tennis, golf and riding, and showed prize horses at several shows, may account for her vitality and buoyancy. This training—and the self-discipline required both for music and sports—certainly aided her to surmount a crippling accident. There followed several operations, during which misguided advisors told her she would never be able to appear on the concert platform. But she did not despair. It was owing to her own courage and the loving support of her family that she was able, finally, to overcome these dire predictions.

The handsome young matron, whose first and second loves are her family and her music, sat across a desk from the interviewer the other day and told of some of the events that led up to her present activity as a song interpreter.

■ A daughter of the North, Miss Ayer in private life is the wife of Dr. Edward F. MacNichol, a biophysicist, known throughout the world for his research on the optic nerve, and a prominent member of the faculty at Johns Hopkins University.

"I always wanted to sing," she related, "and my first formal lessons were those which I received at Peabody Conservatory in Baltimore. It is a musical city, as you know, of great traditions. Older citizens recall that the poet Sydney Lanier played the flute in the Symphony Orchestra there, that words of 'My Maryland' were written in a Baltimore drawing room, and of course many other stirring events took place in that city."

This period of study was followed by appearances in Maryland and other States and by study with Frank La Forge in New York, when she commuted between that city and Baltimore. After the death of Mr. La Forge, Miss Ayer worked with Karin Branzell, the noted contralto, to whom she feels she owes much for her interest and warm encouragement. She also studied song literature with Paul Ulanowsky, who appeared at the piano with her in New York debut recital, and she has done further vocal work with Olga Averino, soprano.

■ But there was the ghastly Interim—the two years during which she slowly fought back to health. The soprano is one of those rare persons who is able to survive—and even to gain from—experiences that would daunt a lesser figure. She feels that she gained strength of spirit, and added enrichment to her singing, in those two years of discouragement, when Hope was forever being deferred.

"I had a chance to meet and study all sorts of people, surprising as it may seem. I observed much about the human feelings—of joy, hope and expectation—that makes me feel in a different way the emotions of Lieder and other art songs," she said.

"I am especially happy because this summer I am going to do further work on these songs and others in Germany. We shall stay in Freiburg, which, I am told, is a charming town. Dr. MacNichol will read papers on the eye at the University in a symposium with many other noted scientists from many countries, and I shall study repertoire and interpretation and present several concerts that have been arranged by Inter-Allied Artists Management of New York. As for the children, they'll just have fun!"

■ The "children" are Edward Jr. and Anne—he an eager mountain-climber, and she a tennis enthusiast. Another talented member of the singer's family is Ethan Ayer, her brother, who is a librettist and has written the book for the opera "Wings of the Dove," composed by Douglas Moore. It will have its world premiere soon at the New York City Opera, under a grant from the Ford Foundation to that company for the production of new American works.

In the fall Miss Ayer will remain in Europe to study with Mme. Averino, who will be in Germany at that time. On her return to the United States in the coming season, she will appear in concerts and complete the preparation of some operatic roles. In 1961-2 she is contemplating a European tour.

Last season, in addition to her New York debut, she appeared as a co-artist with Gina Bachauer, the noted pianist, in the Castle Hill series of concerts at Ipswich, Mass.

■ Program-making is one of the matters that Miss Ayer takes most seriously. Indeed, her work with La Forge, Ulanowsky and others has stressed the importance of assembling a program that is both intriguing and sufficiently varied. Her New York introduction was made in a list that included airs of Handel, Vivaldi and Durante, lieder by Schubert and Brahms, French songs by Fauré and Poulenc, and American songs.

Among the latter were Robert Fairfax Birch's "Epitaph for a Poet" and "The More Sky, the More Sea" (the text of the latter being by Ethan Ayer), Samuel Barber's "The Daisies" and "The Black Swan" from Menotti's opera "The Medium."

"Which type of song do I love best? Since human emotions and the soul of man have so many facets which the good artist can illumine, it would be presumptuous for any singer to think it were possible to extract every drop of meaning from any form of art song. But I shall never cease to study and seek for the message these great men of music have left us." R. M. K.

MARLBORO

A POINT OF VIEW ABOUT MUSIC

Photo by Clemens Kalischer

Conference at Marlboro: left to right, PABLO CASALS, *'cellist;* ALEXANDER SCHNEIDER, *violinist-conductor, and* RUDOLF SERKIN, *pianist and director of the Festival.*

By MARCIA B. MARKS

Marlboro, Vt.

PABLO CASALS may have brought the major part of the audience to this Vermont hamlet on July 2, for the opening pair of week-end concerts at the Marlboro Music School. The music performed kept them applauding. His spontaneous "Well played, well played" was echoed enthusiastically by all.

In recognition of Casals' friendship with the composer, the opening piece on Sunday afternoon's program was Tovey's "Variations on a Theme by Gluck." It was played by Ruth Wright (National Symphony of Washington), flute, Michael Tree (concert violinist) and Ernestine Briesmeister (Pittsburgh Symphony), violins, Endel Kalam (Boston Pops), viola, and Madeline Foley, a former pupil of Casals's now teaching at Brandeis, 'cello.

This was followed by the Beethoven Piano Quintet in E flat, Op. 16, with Rudolf Serkin, piano; Alfred Genovese, first oboe of the Metropolitan Opera Orchestra; Harold Wright, first clarinet of the National Symphony of Washington; Myron Bloom, first horn of the Cleveland Symphony, and Arthur Grossman, first bassoon of the Cincinnati Symphony. Had members of the quintet only known, they were being vigorously conducted by a small man sitting off to the side about halfway back in the barn-auditorium. Perhaps they *did* know, through musicians' sixth sense, for their playing was worthy of the master.

■ A first visit from Casals was fitting tribute for Marlboro's tenth anniversary. Ten years are decisive. The time of trial lies behind; the era of establishment begins.

With establishment comes definition. To continue calling the crusading venture taking place in the Vermont hills the Marlboro Music School and Festival is not only clumsy but inaccurate. School there is not, and festival there is not—at least not in the accepted sense of a student-faculty relationship and well-packaged festivity.

Marlboro is a unique concept; whether performing K.P. or a quintet its members are designated "participants"—seasoned veterans of the music world as well as young artists commencing careers. They work together, study together, perform together. Their one concern is chamber music. The satisfaction of a summer spent at Marlboro is to turn from a winter of orchestral work or solo recitals to the incomparable rewards of small-ensemble playing. Perhaps Music at Marlboro would be a more apt description.

Mozart's Piano Quartet in E flat, K. 493, led off the weekend's concerts on Saturday night, followed by Fauré's "La Bonne Chanson," with Martial Singher as soloist, and the Octet for Winds in E flat, Op. 103, by Beethoven. Marcel Moyse, one of the founders of Marlboro and described by a Marlboro "student" as a magician of music, directed the Octet and finally had to repeat one movement to satisfy the cheering and feet-shuffling crowd.

In keeping with the family feeling of Marlboro, Moyse's son, Louis, also flutist, directed the final number on Sunday's program, Dvorak's Serenade in D minor, Op. 44. A similar ovation followed.

■ Families abound at Marlboro. Rudolf Serkin, director and one of the founders of Marlboro, sets the pattern with his. The atmosphere is informal, if performance is not, and it is not surprising to see a small intent figure irrepressibly responding to the music emanating from rehearsal or concert hall. Enjoyment is contagious, for the participants have every occasion to enjoy their work. They collaborate on the choice of composition, which means that generally the difficult is tackled and challenge pursued. A vast knowledge of the literature as well as manifest skill on his instrument are prerequisites for any applicant. Of necessity, festival programs are a last-minute affair, pending readiness for presentation.

The public is limited to about 350, as many as the "concert hall" holds. A beautiful model of a new concert hall, which would seat 800, awaits funds for its realization. So far the yearly deficit precludes further plans, and a natural aversion to "commercialism" stands in the way of fund-raising efforts. Musicians know the value of Marlboro; a good many return year after year to intensify their musical experience. Unwittingly the American public recognizes it too, in the superior quality of musicians performing during the winter season elsewhere. One hopes more tangible evidence will be forthcoming. It is not so much a matter of Marlboro's needs as of America's.

Queen Elisabeth Lauds U. S. Participation in Contest

Dowager Queen Elisabeth of Belgium has commended the United States for its "exceptional participation" last month in the musical competition bearing her name.

The commendation was included in a cable sent to Mrs. Charles S. Guggenheimer, who had invited the Queen to attend a special Lewisohn Stadium concert honoring United States winners of international music competitions.

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THE NATIONAL SCENE

Scene from Bellini's "La Sonnambula" as mounted by WOLFGANG ROTH *at the Cincinnati Summer Opera, with* ROBERTA PETERS *as the sleepwalking heroine.* (*Story, page* 13).

Soloists and Baton Guests Applauded at the Stadium

On June 27, five recent prizewinners were present to receive medallions from New York's Mayor Wagner and the Stadium debut of Newell Jenkins was another feature. Of the five, three—Malcolm Frager, pianist, 1960 Queen Elisabeth of Belgium and Levintritt Awards winner; Sara Baum, soprano, 1959 Geneva International Contest winner; and Stuart Canin, violinist, were heard, respectively, in the Prokofiev Concerto No. 2 in G minor, given a superb reading; the arias "Salce" and "Ave Maria" from Verdi's "Otello," sung appealingly; and Paganini's D major Violin Concerto, effectively given. Others present were Jaime Laredo, violinist, 1959 Queen Elisabeth of Belgium winner, and Ivan Davis, pianist, 1959 Franz Liszt award winner. The medallions were presented to all five winners by Commissioner Richard D. Patterson of the City Department of Commerce and Public Events. Mr. Jenkins presented Schubert's "Unfinished" Symphony and the Polka and Fugue from Weinberger's "Schwanda," making a generally good impression with these works and the accompaniments.

On July 1 the annual Gershwin Night drew the expected crowd, with Eugene List scoring in the Concerto and Rhapsody, and Camilla Williams and Todd Duncan scoring as singers under Smallens.

In the Stadium's annual series of all-Beethoven concerts, Joseph Krips brought inspired leadership to the orchestra in its excellent presentation of several of the master's most popular works.

The first concert featured an authoritative and dramatic reading of the "Eroica" Symphony, and the D Major Violin Concerto. Soloist Mischa Elman again demonstrated his long-acclaimed artistry.

In the second program, the young Israeli pianist, David Bar-Illan, made his Stadium debut playing the "Emperor" Concerto with considerable feeling and spirit.

The highlight of the series was reached in the final night's performance of the Ninth Symphony, which shared the list with the Eighth. In the former, Theresa Greene-Coleman, Nell Rankin, Rudolf Petrak and Norman Farrow sang with unusual distinction; Mr. Farrow's opening recitative was a model of intensity, vocal resonance, and perfect diction. On the whole, Mr. Krips' reading was dynamic and compelling, the utmost care being taken to bring to auditory light each nuance of the complex score.

In the third movement, however, too fast a tempo robbed the listener of the exquisite tenderness Beethoven created.

E. L. S.

On July 12, Thomas Scherman wielded the baton in an all-Brahms program, a feature being the appearance of Rudolf Firkusny as soloist in the D minor Piano Concerto—given a reading of heroic power. Mr. Firkusny was induced to add the E flat Intermezzo, Op. 119, by the same composer as an encore. Mr. Scherman scored with three of the master's chorale-preludes and the Serenade in A for small orchestra.

July 9 presented a popular program with Eartha Kitt as singer in five works by Kurt Weill (marking the 10th anniversary of his death) and Maurice Levine as conductor.

In the presence of the Consul-General of France, Raymonde Laporte, and M. Edouard-Sir, Cultural counselor of the French Embassy, Mr. Scherman, on Bastille Day (July 14), offered a French program with the Lalo 'Cello Concerto in D minor performed by Nathan Stutch, first 'cellist of the Stadium orchestra; the "Beatrice et Benedict" Overture by Berlioz and Bizet's Symphony in C.

Following a postponement from July 14 to 15, a concert performance of excerpts from Verdi's "Il Trovatore" offered some splendid vocalism by a cast headed by Eleanor Steber, singing the role of Leonora for the first time anywhere; Nell Rankin as Azucena; Kurt Baum as Manrico; Robert Merrill as Count di Luna, and Lawrence Davidson as Ferrando. Mr. Scherman conducted the work, which also had the full-throated collaboration of the Hillis Concert Choir.

A Folk Song Festival closed the fourth week's concerts on July 16, with Robert De Cormier leading the orchestra, and the Belafonte Folk Singers and the De Cormier Chorale in a list that featured the first outdoor performance of Roy Harris' "Folk Song Symphony."

The presence of Benny Goodman added spice as he played Mozart's Clarinet Concerto in A (K. 622) with the orchestra under Alfredo Antonini on July 19. In the second half he also scored with his own Sextet and Trio in jazz numbers, assisted by Maria Marshall as vocalist.

A rousing evening of Italian opera arias was heard on July 21 when Mr. Antonini again was the conductor. The capable soloists included Mary Curtis Verna, soprano; Jan Peerce, tenor, and Robert Merrill, baritone, all of the Metropolitan, in works of Verdi, Puccini and other stalwarts of the Italian opera pantheon.

R. K.

Storm Delays Opening of the Empire State Festival

A heavy storm which swept the New York metropolitan region caused some damage to the Empire State Festival Theatre at Harriman State Park, N. Y., and forced postponement of the festival's opening from July 7 to 16. The schedule was re-arranged, and the series opened with the New York City Ballet on the latter date.

Janacek's opera "Katya Kabanowa" was to have its U. S. premiere under the baton of Laszlo Halasz on Aug. 2, with an important change in cast. Amy Shuard, British soprano, makes her American debut in the title role, which she had sung at Sadler's Wells Theatre in London in 1953-4. The cast also includes Phyllis Frankel, Doris Doree, Ethel Greene, Rudolph Petrak, Giulio Gari, Enrico di Giuseppe and Norman Atkins. The sets and lighting are by Ming Cho Lee. This is the second opera by Janacek to be heard in this country. It is based on the drama "The Storm" by Ostrovsky. His opera "Jenufa" was sung in German at the Metropolitan in the '20s and was given a production in English by the Chicago Lyric Opera last season. "Katya Kabanowa," heard in an English version by Norman Tucker, was staged by Christopher West, noted British regisseur. The production of Deems Taylor's "Peter Ibbetson" was presented July 23, with Licia Albanese scoring as the Duchess of Towers, Charles K. L. Davis excellent as Ibbetson, and Wilfred Pelletier conducting.

Drawing by Audia Benois

VRONSKY *and* BABIN, *noted duo-pianists, who made their first appearance in Grant Park, at the concerts of June* 30 *and July* 1, *when they presented three Chicago premieres (works of Babin, Benjamin and Britten) and Mozart's Concerto in E flat for two pianos and orchestra.*

Ravinia 25th Anniversary Presents Two U. S. Debuts

Chicago

■ The Ravinia Festival, celebrating its 25th anniversary, opened its most ambitious season on June 28. The scope of the Festival's cultural attractions has increased — symphony, chamber music, ballet, jazz, dramatic presentations, paintings, sculpture and handicrafts— and Walter Hendl, Ravinia's Artistic Director, has broadened the programming, which this season includes numerous premieres and brings an impressive list of debuts. During the first three weeks of the season, 14 Ravinia "firsts" were presented, two American debuts were made (by the Rumanian conductor Constantin Silvestri and the Polish soprano Stefania Woytowicz) and seven artists had their first solo appearances at the Festival.

The opening was an historic one, with Pierre Monteux on the podium for his 19th Ravinia season—(the first two concerts)—mellow, as always, and slower of motion, but not of mind. He gave us fresh, wonderfully musical readings of Wagner, Beethoven, and Strauss ("Don Juan") and Elgar, seeming to be the ideal interpreter of the "Enigma Variations," and a first performance at these concerts of Messiaen's "L'Ascension." Monteux and Arrau collaborated with extraordinary sensitivity in noble performances of the Brahms D Minor and the B flat concerti, even when details of musical effects were over-exposed by Mr. Arrau.

Of particular interest was the program given during the first week in Ravinia's lovely, small theatre, recently restored and rededicated on this occasion to Howell Murray, a founder of the Festival and its chairman at the time of his death. Hendl first directed members of the Chicago Symphony Orchestra in Schubert's Octet in F major for String and Wind Instruments, and then led six of his players in a performance of Walton's "Facade," dance-measures set to abstract poems of Dame Edith Sitwell, recited by Vera Zorina—an interesting innovation which this reviewer regretted having to miss.

Arthur Fiedler conducted the Saturday night concert, with Rise Stevens as his soloist. Comprising the program were Rossini's Overture to "Semiramide," the Beethoven Eighth, Ibert's Divertissement, "Malambo" from Ginastera's "Estancia," and arias from operas of Gluck, Mozart, Debussy and Bizet.

The concerts under Hendl's direction (July 5, 7 and 9) were eventful occasions in point of program interest, performance and solo attractions—Byron Janis and the young Polish soprano, Stefania Woytowicz, making her American debut. Hendl opened his first concert with Copland's appropriate "An Outdoor Overture"—fresh and forthright—and followed it with Fauré's sensitive Suite from "Pelléas and Mélisande," and Hindemith's "Mathis the Painter," projected with its spiritual and dramatic qualities to make it one of Hendl's most important readings. Other orchestral works programmed were Mozart and Berlioz Overtures and first performances at Ravinia of Saeverud's Music from "Peer Gynt," and Prokofiev's Sixth Symphony—a high point in his concerts, crowned by a notable performance of the Mahler Second that won a prolonged ovation, richly deserved for Hendl and his forces, The Chicago Symphony Orchestra Chorus and his soloists, Miss Woytowicz and Patricia Berlin, of the lovely contralto. Earlier in the concert Miss Woytowicz had made an impressive first appearance in Britten's "Les Illuminations"—settings of poems of Rimbaud, sung with impeccable French diction. An artist of first rank with a beautiful voice and added assets to charm her audience at first sight, Miss Woytowicz projected the texts vividly with subtle adaptation of her voice to the strings. She was recalled to the stage with enthusiasm, repeatedly.

Janis was Hendl's soloist for his first two concerts, playing the Rachmaninoff Second and the Schumann concerti. Janis is top-flight not alone among pianists of his generation, but of any generation. With formidable technic, intense, and musical to the highest degree, he is one of the most exciting pianists on the stage today. He stirred his audience to bravos and cheers after each performance.

When Constantin Silvestri followed Hendl on the podium for the third week of Ravinia concerts, we were introduced to an obviously distinguished maestro, highly bred in his profession, whose concerts brought new interest to the season. They presented interesting programs which included four new works —among them his own Prelude and Fugue—an orchestral score of stature and featured Miss Woytowicz and Leonard Pennario as soloists. Miss Woytowicz was again heard in French songs, for which she has a distinct affinity, and sang beautifully Ravel's "Sheherazade." Less felicitous was the artist's rendition of Purcell's aria, "When I Am Laid in Earth" from "Dido and Aeneas," in which language difficulties and tessitura too low to be effective marred the performance.

Pennario played the Chopin E Minor Concerto with his usual technical command and relaxed manner, but in a somewhat indifferent performance, which Silvestri apparently subscribed to. He came nearer to the heart of the Bartok (No. 3), but did not realize its full beauty.

Silvestri's performances, though always personal, penetrating and convincing, were not consistently top-level. Among the latter were his opening Corelli Suite for String Orchestra (arr. by Pinelli), Debussy's "Festivals," the Schubert Second, and the Tchaikovsky Fifth, as grand finale. The latter war horse took on new life and roused Silvestri's newly-won public to give him a tremendous ovation.

■ The concerts of July 16 and 17 marked the mid-season point in Grant Park's 26th season of summer concerts, which promises to be its finest in point of artistic calibre. Joseph Rosenstock was on the podium for the ninth season to conduct the first six concerts, with Leon Fleisher his soloist at the first two, playing the Beethoven C major Concerto for piano and orchestra, Rachmaninoff's "Rhapsody on a Theme by Paganini" and the Schumann Concerto, with consummate artistry. His penetrating performances spoke so eloquently that listeners could ignore the inevitable intrusions to which outdoor performance is subject.

Rosenstock programmed for his concerts symphonies by Beethoven (No. 8), Tchaikovsky (No. 6), Schubert ("Unfinished"), and Mendelssohn ("Scotch") and Bartok's Dance Suite, a Grant Park "first," among other works. The presentation of Verdi's "Requiem" was a high achievement, with Rosenstock and his forces—The Apollo Musical Club, the orchestra and soloist—notably *en rapport*. Outstanding among the latter was Carol Smith, the handsome mezzo whose beautiful voice ond splendid singing of the rich music assigned to her added richly to the performance as a whole. Other soloists of stature were Mary Curtis-Verna, John Alexander and Norman Treigle.

It was not surprising that appearances at Grant Park of Vronsky and Babin drew large audiences to their concerts of the second week of the season, when the noted duo-piano team played under Rosenstock's knowing baton three Chicago premieres—Babin's Concerto No. 2, Arthur Benjamin's "North American Square Dances," Britten's "Scottish Ballad" and Mozart's Concerto in E Flat Major—all for two pianos and orchestra. Unexcelled in their genre, the Babins achieved remarkable unity musically and technically. The performances were so vivid that one seemed not to be hearing the music of these three modern B's for the first time. Mr. Babin's second concerto, full of interest, came alive clearly despite its complex rhythms and intricate musical speech. It proved a valuable addition to duo-piano literature, as did the Benjamin and Britten, played with contagious spirit. The Mozart, within its true frame, was a delight to hear.

Leo Kopp, a Grant Park stalwart, shared the podium for the concert of July 6 with Silvio Insana, who conducted excerpts from Puccini's "Tosca" and "Boheme," assisted by the Chicago Park District Chorus. Conspicuously successful in portrayal of their roles were Prudencija Bickus as La Tosca, her vis-à-vis Maurizio Roman; and Maria De Francesca, who used her beautiful, rich voice and musical intelligence to portray the role of Mimi with moving conviction. Other roles in this opera were well taken by Edward Pierson, Alan Rogers, Edmund Slatinsky and Alfred Reichel and Monica Kripkauskas. Miss Bickus, whose operatic talent has been recognized internationally, has the presence, the voice and dramatic flair that presages success on the operatic stage.

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The following concert was under the direction of Herman Herz, a newcomer to the Park, who conducted works of Wagner, Delius, Mendelssohn and Chabrier, and had as soloists in the program's second half, the finalists in the Michaels Award competition. They were pianists Marilyn Neely, Armenta Adams and Richard Syracuse, talents of arresting interest heard in performances of movements of the Tchaikovsky B flat minor and the Schumann concertos, and the Liszt Concerto No. 1, respectively.

One of the most rewarding solo performances of any remembered Grant Park season was that of the Chopin Concerto No. 2 in F minor played by William Masselos. This aristocratic musician is so sensitive musically and so beautifully equipped technically as to make him seem the creator of the music he interprets. A performance of Beethoven's "Emperor" concerto at the previous concert (missed by this reviewer), was a *tour de force*, it is reported, despite the evening's bitter cold and drizzling rain. Mr. Masselos' return here in Orchestra Hall recital is hoped for by his enthusiastic Chicago public. Theodore Bloomfield, who has become a favorite with Grant Park audiences, was the conductor of both concert programs, when we heard some of the orchestra's best playing—in works of Brahms, Handel-Harty, Hindemith, Enesco and Sibelius (Symphony No. 2) and excellent orchestral accompaniments given Mr. Masselos.

Julius Rudel returned for his seventh Grant Park engagement to conduct the week-end concerts at mid-season, devoting the first half of the program to performances of works by Mozart—the Overture to "Marriage of Figaro" and the "Jupiter" Symphony, brought off with *éclat*, and arias from "Don Giovanni" and the "Abduction from the Seraglio," sung magnificently by Phyllis Curtin. Lighter numbers comprised the program's latter half in which Miss Curtin starred again in songs of Strauss and Lehar to the delight of her audience.

Earlier week-end programs presented a Rogers & Hammerstein concert production conducted by Leo Kopp, with soloists Bonnie Murray, Patricia Marand, Thomas Hayward, Norman Atkins and the Opera Guild Chorus; and a Program of Opera Favorites, featuring Robert Merrill. His opulent voice was even more beautiful than we had remembered it. His spontaneous singing of a generous list of operatic arias under Martin Rich's authentic and flexible baton was a joy to the week-end crowds—the largest of the season thus far. In his own right, Mr. Rich, heard here for the first time, produced the orchestra's best efforts in vivid readings of Wagner's Prelude to "Die Meistersinger von Nuernberg," Dance of the Seven Veils from Strauss' "Salome." The "William Tell" Overture and Polovetzian Dances from Bordin's "Prince Igor" took on fresh interest.

DOSHA DEVRIES

Cincinnati Revives "Sonnambula"

The second opera of the nine presented was "Madame Butterfly," whose heroine was portrayed with lyrical pathos by the many-gifted Phyllis Curtin. Charles Anthony needs to re-study the role of Pinkerton; he only skirts its beauties; nevertheless, his sincerity and the pleasing tenor voice gave Miss Curtin good reason to weep when his Pinkerton went to the States. Edith Evans was an able but not particularly exciting Suzuki. Cliff Harvuot sang Sharpless with mellowed Puccinian sentimentality.

■ An amusing "period piece," in a clever Swiss village setting by Wolfgang Roth, was Bellini's "La Sonnambula," starring Roberta Peters as the sleep-walking damsel who can hit a high E flat with as little effort as a Swiss "cheese-taster" can down a whole wheel of cheese. Ugo Benelli was the worried and understandably jealous Elvino; his worries were not all about Amina's nightgown odysseys, but about Bellini's Alpine tessitura. However, Benelli acquitted himself bravely. The show-stealer in this delightful, Cleva-conducted opera was Ezio Flagello as Rodolfo, whose amazement at finding pretty little sleepwalker Amina in his bed was probably the funniest moment in the opera. Miss Peters got a tremendous ovation at final curtain-time.

Gloria Lane's Carmen is a Sevillean wine which needs no bush. Cincinnati has seen (and heard) some unusual Carmens — bewitching, hysterical, suitably lithe or unsuitably rotund—but Miss Lane's is one of the top-echelon charmers. Richard Cassilly had his best role of the season as Don Jose; it was lyrical, tender and yet frenzied with jealousy. If Mr. Cassilly's diction were as fine as his singing and acting, he would be admirable.

Mary Costa's Cincinnati debut as Violetta in "La Traviata" was worth waiting for. She is a beautiful woman with a flexible, honey-toned soprano; but there is much work to be done on the over-all interpretation. Honors also went to Barry Morrell—though he has done better Alfredos in the past—and Cliff Harvuot, whose Germont was superb.

HENRY W. HUMPHREYS

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Alaska Festival of Music Extends Scope in Fifth Year

Anchorage, Alaska

The fifth annual Festival of Music closed here on June 28 with a superb performance of the Verdi "Requiem" under the direction of conductor Robert Shaw. The festival orchestra made up of 100 instrumentalists joined with the 125-voice community chorus and soloists to produce an evening of great music. Soloists who performed were Adele Addison, soprano, Florence Kopleff, contralto, Donald Gramm, bass-baritone, and John McCollum, tenor. A standing ovation was accorded the performers and Mr. Shaw.

The festival opened on Sunday, June 19, with a concert by the Augsburg College Band. As the new name—Alaska Festival of Music—indicates, the scope of the overall program for this year was considerably expanded over that of previous years. The presence of the Augsburg ensemble represented a new departure from past years and these instrumentalists did much to bolster the quality of the festival orchestra in which they also performed. Their presentation featured band arrangements of works by Scriabin, Bach and Wagner as well as lighter musical fare. The audience in the 2,000-seat auditorium, though not capacity, accorded the visiting group a warm welcome. Mayo Savold conducted the concert.

At the second festival concert, Robert Shaw conducted the festival orchestra and chorus in Stravinsky's "Symphony of Psalms" and the Beethoven "Choral Fantasia." Heard as soloists in the Beethoven work were Miss Addison, Miss Kopleff, Gramm, McCollum and the pianist John Wustman, who gave a vigorous performance. Also included in the program was the Brahms Alto Rhapsody, sung with artistry by Miss Kopleff, and violinists Ruth Hurst and Danny Lewis in the Bach Double Concerto. Some 1,500 registered strong approval of the performances.

Two additional concerts were presented by the visiting artists. In the instrumental program, Messrs. Wustman, Lewis, and Paul Anderson, 'cellist, performed sonatas of Bach and Mozart. Wustman also played the Beethoven F. Major Variations and the Schumann "Carnaval."

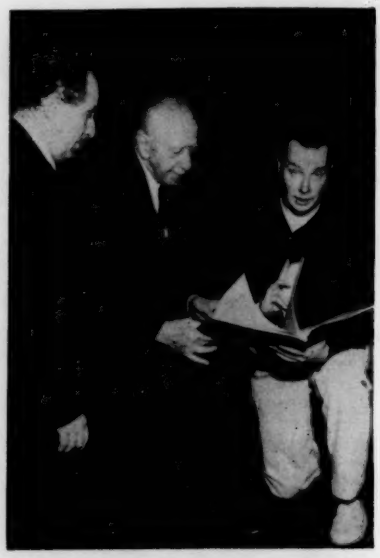
Another highlight was the recital in which Gramm, McCollum, Misses Addison and Kopleff each presented individual vocal groups accompanied by Wustman. As a finale, all joined in a presentation of the Brahms "Liebeslieder Waltzes," with Anchorage pianist Murray North assisting Mr. Wustman in the four-hand accompaniment.

■ Anchorage was fortunate to have as its honored guest for the 1960 festival, the renowned pianist, educator and conductor — Dr. Rudolph Ganz, president-emeritus of the Chicago Musical College of Roosevelt University, Chicago. Dr. and Mrs Ganz arrived for the festival as part of their tour of Alaska and Dr. Ganz was the featured speaker at the pre-festival banquet, attended by several hundred persons.

Julius Herford, co-director and noted musicologist, conducted score-study classes and lectures for the participants. He also gave a series of television lectures for the laymen on the works to be performed. A children's concert by the Augsburg Band was very well attended. It did not prove adequate to meet the educational needs of the young people, being very limited in its presentation. It is hoped that next year the vocalists and orchestra can make this concert one of the major presentations.

The 1960 Alaska Festival of Music was in its entirety a great success musically, but problems remain for future solution. Mary Hale, energetic festival executive-director, is trying to find adequate financial backing for the coming years. The festival orchestra which performed this year was undoubtedly the finest ensemble of its kind ever to appear here. The Anchorage Community Chorus, which has been the mainstay of previous festivals, again gave a fine account of itself. Plans are already in motion for the 1961 festival, to be held next June, Robert Shaw will again return as conductor, and Anchorage looks forward to another exciting musical experience.

MURRAY NORTH



At the Alaska Festival of Music: l. to r., JULIUS HERFORD, *co-director;* RUDOLPH GANZ, *composer-pianist, guest at the series; and* ROBERT SHAW, *musical director of the festival.*

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Francois D'Albert, Violinist

Robin Hood Dell Draws Philadelphia Throngs

■ Besides the usual parade of name stars, this summer's series of outdoor concerts in Robin Hood Dell has presented an unusual number of youthful and veteran conductors making their Dell debuts. Among the latter were Wilfrid Pelletier and Arthur Fiedler; the former have included Anshel Brusilow, Philadelphia Orchestra and Dell concertmaster; Zubin Mehta, native of India, in his American podium bow; and Alberto Bolet, conductor of the Havana Philharmonic.

Highlights of the first four weeks, aside from the podium debuts, included a Gilbert & Sullivan evening starring Martyn Green and the local bow of Malcolm Frager, winner of the Leventritt Award and Queen Elisabeth of Belgium Piano Competition.

Conductors are usually in the background when top vocal stars hold the Dell spotlight, but Pelletier impressed with the artistry of his accompaniments and the choice of his supporting program in the opening concert featuring Jan Peerce, perennial Dell favorite, and Laurel Hurley. The bill of arias and duets included the Dream Intermezzo from Mascagni's "William Ratcliff."

Roberta Peters was in excellent voice in a second operatic program, and thrilled 25,000 listeners with coloratura arias topped by Zerbinetta's Aria from "Ariadne auf Naxos." Alfredo Antonini's surrounding program included Creston's "Dance Overture" and Fernandez's "Batuque."

Brusilow, a sterling concertmaster, displayed a real gift for conducting in the "New World" Symphony. Hyman Bress made somewhat less of an impression in his local bow, playing Bruch's Violin Concerto No. 1.

Josef Krips returned after two years to conduct a pair of programs, the first a Beethoven one with Michael Rabin impressive in the Violin Concerto. But this concert was eclipsed the next night, as Frager cast a spell with his technical finish and persuasive artistry in the Prokofieff Piano Concerto No. 2, heard here for the first time. One is anxious to hear Frager again.

Fiedler conducted a Gershwin program, featuring Eugene List as piano soloist, and returned a week later with Luboshutz and Nemenoff, duo-pianists. The Dell Orchestra was given July 4 off and Capt. Marybelle J. Nissly, USAF, conducted the United States Air Force WAF Band in a varied program.

■ Mehta, son of Mehli Mehta, second violinist of the Philadelphia-based Curtis String Quartet, showed he knows his podium business and is a good bet to become one of the leading conductors. His Brahms First Symphony was well defined and had both profile and depth. He also provided good support for Rudolf Firkusny in the Beethoven Piano Concerto No. 3.

Jorge Bolet revealed new depths of artistry in playing Mozart's Piano Concerto in C minor and the Brahms B-flat Concerto, with his brother Alberto conducting. The latter scored the next night in leading the local bow of Villa-Lobos' "Bachianas Braisileiras" No. 8, a virtuoso work that the Dell orchestra managed easily enough despite limited rehearsal. Bolet's reading of

the Brahms Second Symphony placed sturdiness above subtlety.

Martyn Green, longtime comedy star of the D'Oyly Carte Opera Company, was the principal attraction in a program of Gilbert & Sullivan excerpts. It was the last concert of the Dell's fourth week, wherein perfect weather had prevailed for eleven evening concerts and the three morning children's concerts. Clouds and a touch of rain marred this up-to-then perfect record, and reduced to merely "large" what was sure to have been a super-capacity audience. Green proved that his vocal vitality with patter songs is unimpaired.

The success of the evening, in which all participants shone, made a repeat practically mandatory for next season. Franz Allers conducted, and the several overtures sounded sumptuous as played by the Dell orchestra. Margot Moser, soprano; Morgan Stuart, tenor, and the Dell chorus sang with spirit.

Besides the promised return after 27 years of Stokowski, Alfred Wallenstein and José Iturbi were scheduled for the Dell's final two weeks. It seemed as if there would be not a dull moment the whole season. SAMUEL L. SINGER

The seventh annual William Kapell Memorial Concert was given at Robin Hood Dell, Philadelphia, on July 19, at which time a tree was planted in the pianist's memory; those attending the ceremony included **Alfred Wallenstein,** conductor of the concert; **William Ezerman,** president of the Philadelphia Conservatory of Music and **Mrs. Maria Ezerman Drake,** director of that school (where Mr. Kapell studied with Olga Samaroff Stokowski); **William R. Mann,** president of the Dell series; and **Vincent Persichetti,** composer, who represented William Schuman, president of the Juilliard School of Music (where Kapell had his graduate study).

Both the New York Philharmonic Orchestra and the Philadelphia Orchestra have announced that their 1960-61 seasons will be presented as usual in Carnegie Hall.

Modern Music Workshop Is Feature on West Coast

San Francisco

■ The Parrenin String Quartet of France came to San Francisco's Museum of Art in June, giving four concerts during which it presented, besides works from the standard repertoire, quartets by Jean Martinon, Elliott Carter, and Pierre Boulez. Carter's quartet had been heard here before, but the Martinon and Boulez quartets received first local performances on these occasions. The concerts were presented jointly by the Museum and Mills College in Oakland.

The well-known ensemble also took part in the week-long Workshop in Contemporary American Music held at the San Francisco Conservatory of Music during the week of June 20-25, when it joined with local musicians, many from the San Francisco Symphony Orchestra, and students and faculty members of the Conservatory, to present 23 compositions, chiefly in open public rehearsals, as well as in several finished performances during the evenings.

The purpose of the Workshop was to acquaint public and musicians with the problems contemporary music presents to performers; during the week 11 sessions were held, including a lecture by Ernst Krenek and a symposium in which leading members of the critical and musical professions participated. Krenek's lecture, titled "The Crisis of Inspiration," aroused much comment, particularly because of his suggestion that present trends in the utilization of serial technique could conceivably lead to a situation in which all factors of a musical composition could be completely controlled by conscious selection in advance, thus obviating the composer's reliance on "inspiration."

The symposium, chaired by critic Alfred Frankenstein of the San Francisco *Chronicle,* had for its participants Dr. Kurt Herbert Adler, director of the San Francisco Opera; Dr. Robin Laufer, director of the San Francisco Conservatory of Music; Professor Andrew Imbrie, composer and member of the music faculty at the University of California's Berkeley campus; Dr. David Boyden, chairman of the University's music faculty; and Alexander Fried, critic of the San Francisco *Examiner.* Mr. Fried gave a report on the Cologne Festival of the I. S. C. M., pointing out that many of the trends found at the Workshop were paralleled in the Cologne programs.

■ Of the 23 works heard during the week of the Workshop, four represented more or less traditional attitudes, 19 belonging to some type of what is sometimes called "problematic" music. Besides such well-known figures as Charles Ives, Elliott Carter, Ben Weber and George Rochberg, many younger and less publicized composers sent in contributions. The most prominent type of compositional technique was an advanced treatment of serial organization showing definite influences from Webern and his school. There were no examples of electronic music, perhaps suggesting that this trend has been absorbed and transcended. Of the individual works showing promise, Morton Subotnick's Serenade for flute, clarinet, mandolin, vibraphone, piano and 'cello, the "Variations for Sextet"—flute, clarinet, trumpet, horn, piano and 'cello—by Pauline Oliveros, the Chamber Concerto of George Burt, Kenneth Gaburo's "Line Studies" for flute, clarinet, viola and trombone, and string quartets by Robert Basart and Robert Taylor all showed an impressive maturity in style and treatment. There is do doubt that the success of the Workshop, as attested by the packed houses for nearly all the sessions, makes another one next year more than likely, and in that event the scope will be larger and more inclusive.

■ Music At The Vineyards, held at the Paul Masson Winery in Saratoga every year, opened its third season on June 26 with a song recital by baritone McHenry Boatright, assisted by Mrs. Edwin Hesselberg at the piano. Brahms' "Four Serious Songs," Ravel's "Don Quichotte à Dulcinée," and art-songs by Hugo Wolf and several American composers gave ample evidence of the artist's musicianly understanding of the literature. The second program, given July 31, was to feature the San Francisco Wind Quintet in music for scenes from plays by Molière, staged by the Drama Department of San Francisco State College. . . . An impressive cast in which soprano Gwen Curatilo scored an outstanding success as Magda Sorel was featured in the San Francisco Conservatory of Music's Opera Workshop production of Gian-Carlo Menotti's "The Consul," given June 12, 19 and 26, and scheduled for repeats in July by popular demand. . . . At Berkeley the University of California's Workshop offered Puccini's triptych—"Sister Angelica," "Il Tabarro" and "Gianni Schicchi" in well-staged and artistically presented productions, June 16-18.

JOSEPH BISKIND

Rehearsing for an appearance with the Queens Symphony Orchestra are, l. to r., DAVID KATZ, *conductor of the organization (at the piano);* MARVVIN SOLLEY, *baritone, and* EVELYN KING, *soprano. This vocal duo appeared in Menotti's opera "The Telephone."*

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CONDUCTORS

Lorin Maazel is conducting at six major European festivals between July 25 and Sept. 4—Bayreuth, Monte Carlo, Lucerne, Athens, Venice and Berlin . . . **Thor Johnson** and the Chicago Little Symphony will tour an area extending from Pittsburgh to New Mexico and Colorado, and from Ontario to the Gulf of Mexico in the coming season . . . **André Cluytens** has accepted the post as first conductor of the Orchestre National of Belgium, which has been reorganized and will become the official orchestra of the Belgian capital. . . .

The Orchestra of America, conducted by **Richard Korn,** will give five subscription concerts in the coming season (Oct. 19, Nov. 16, Dec. 14, Jan. 18 and Feb. 22, either at Carnegie or Hunter hall—to be announced). Vida Chenoweth, a discovery of Mr. Korn's, will again be a soloist in a Marimba Concerto written for her by Paul Creston; Benny Goodman will be heard in the Clarinet Concerto which Aaron Copland wrote for him some years ago; Marjorie Mitchell will perform Richard Yardumian's Piano Concerto (N. Y. premiere), William Schuman's Violin Concerto will be played by Roman Totenberg, and the Modern Jazz Quartet and a string quartet will be heard on one program. . . .

The Detroit Symphony under **Paul Paray** will give an invitation concert on Oct. 12 in honor of the 43rd National Automobile Show being staged in that city's new Cobo Hall, Oct. 15-23; it will include the world premiere of a "Festival Overture" by Nikolai Lopatnikoff, composed on a commission from the Pittsburgh Plate Glass Co. . . . **Maurice Peress** conducted a summer concert series at the Loeb Student Center of New York University, free to the public, on four evenings in July, with **Martin Bernstein** as guest leader for a Bach program, and Martina Arroyo, soprano, Lalian Parrott, pianist, the Kohon String Quartet and others assisting

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. . . **Alexander Schneider** returned as conductor of a concert in Washington Square, New York, on Aug. 1, after an absence of five years . . . **Maurice Nobleman,** assistant conductor of the American Symphony Orchestra of New York, and conductor of the newly formed Italian-American Philharmonic Orchestra, will lead the world premiere of an "Italian" Symphony by Mongelluzzo at the Asbury Park (N. J.) Convention Hall in the latter part of August.

LOUIS KAUFMAN, *violinist, receives a citation from the Los Angeles Chapter of the National Association for American Composers and Conductors. L. to r.,* ELLIS KOHS, *composer;* MR. KAUFMAN *and* DR. JOHN VINCENT, *president of the Chapter.*

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COMPOSERS

Northwest composers whose works were featured on a Seattle Symphony program called "Composition 1960" and presented by Milton Katims, its conductor, on May 8, at Meany Hall of the University of Washington were four members of that faculty, George F. McKay, James Beale, John Verrall and Gerald Kechley, and Michael White, composer-in-residence in the Seattle schools on a Ford Foundation grant. . . .

Henk Badings, Dutch composer, whose opera "Martin Korda D. P." was recently world-premiered at the Holland Festival by the Netherlands Opera, arrived in New York late in July for a visit, and to attend the Stratford Conference. . . .

Gian Francesco Malipiero has composed "L'Asine d'Oro," a work based on a novel of the ancient Latin writer Apuleius, and scored for orchestra and baritone soloist, which was recently premiered over the Italian Radio under the baton of **Sergiu Celibidache.** . . .

George Rochberg has been commissioned by the Junior Division of the St. Louis Symphony Society's Women's Assn. to compose "Time-Span," a ten-minute orchestral work, for the opening of that organization's 81st season on Oct. 22 next . . . The orchestral suite from **Vladimir Padwa's** ballet "Tom Sawyer" was given at a Watergate Concert in Washington, D. C., in July by the National Symphony conducted by Ivan Romanenko . . . **Lewis Slavit** is having 50 of his earlier compositions printed by the Aristo Press of New York, and some of these will be heard at a concert of the Music Lovers' League; he intends to emigrate to Canada in the fall. . . .

Harry Farbman is conducting the 37th season of concerts by the Redlands Bowl Symphony Orchestra in California on Tuesday and Friday evenings weekly; it opened on June 28 and extends to Aug. 26, when a performance of "Faust" will conclude the series, with Dorothy Warenskjold as Marguerite, to be led by **Carlton Martin.** . . .

Robert Russell Bennett conducted the premiere of his new Concerto for 'cello and harp at the memorial concert of the Naumburg Symphony Orchestra on the Mall in Central Park on July 31. Soloists were the musicians to whom he dedicated this work: Asunta Dell'Acquila, harpist and Daniel Vandersall, 'cellist. Joseph Eger, French horn, was soloist in the First Strauss Concerto. The final event of the season will be given on Labor Day with Robert Lawrence conducting and Laurel Hurley, soprano, as soloist.

REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, J. Albert Fracht, Russell Kerr, T. W. Thompson

MONAURAL

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E. L. S.

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Many reviewers have waxed eloquent over Mr. Deller's voice. Unique it may be, but whether it is a true countertenor is open to doubt. Nevertheless, the recording offers an interesting treatment by Ralph Vaughan Williams of a large number of folk songs that fairly drip with Old English charm. The recorded sound is of excellent fidelity, giving the listener the sensation of having the Consort serenading one in his living room.

E. L. S.

HOTTER IN LIEDER

GREAT GERMAN SONGS, HANS HOTTER, bass, with GERALD MOORE, piano. Angel 35583.

In a record perfectly engineered to capture the recital-hall spirit, nine Schubert songs, five Schumann and two Richard Strauss are performed with the greatest sensitivity by two artists ideally suited to their roles. Gerald Moore's playing reminds one again of the Lied's fundamental necessity for accompaniment that transcends background and becomes an integral part of the whole music.

Hotter, undoubtedly one of the finest voices of our time, shows his admirable mastery of the art song. In Schubert's exquisite setting of the Rückert poem, "Sei mir gegrüsst!", the second "sei mir geküsst" in the oft-repeated line is almost whispered in a *mezza voce* most basses could only envy. Throughout the recording, the soloist brings warmth, intensity, poetry and tasteful musicianship to a series of beloved songs that are made even more enjoyable by the singer's impeccable diction.

E. L. S.

ROSTROPOVICH IN CONCERTO By SHOSTAKOVICH

Shostakovich: CONCERTO FOR 'CELLO IN E FLAT, OP. 107. MSTISLAV ROSTROPOVICH, soloist. SYMPHONY NO. 1 IN F MAJOR, OP. 10. THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, cond. Columbia ML 5452, Monaural.

It is certainly a mark of progress when a major work of a major living composer receives a premiere recording within a few days of its premiere American performance. (Picture the thrill and value of being able to listen to the actual first performance of Brahms' Violin Concerto with Joachim playing the solo and Brahms himself conducting!)

The Shostakovich is an extraordinary piece which, like his recent Violin Concerto, will require much listening for fair appraisal. At early acquaintance, I am most impressed by the slow movement, which is about as soulfully expressive as anything I have heard for the 'cello. The entire concerto bristles with difficulties, and some of the unusual effects are breath-taking. Witness in the second section, the mysterious double-stop harmonics by the solo 'cello, answered or echoed just as mysteriously by the celesta. The composer is fortunate in his friend and soloist, Mstislav Rostropovich, easily one of the great 'cellists of our time. Columbia's recording has matched the festivity and importancve of the occasion.

R. I. F.

GERMAN CHORAL MUSIC

GERMAN CHORAL MUSIC (FROM THE 16th TO THE 20th CENTURIES). CHORUS OF RADIO BERLIN, HELMUT KOCH, cond. ERHARD MICHEL, pianist. Monitor MC2047 (Monaural).

An accomplished, scholarly treatment is given of contrasting music. The contents of the disc range from Renaissance masters such as Isaac, Lemlin, Scandellus, Hassler, Heinrich Fink, Schein and di Lasso, all represented by shorter works, to Romantic choral pieces of Schubert, Schumann and Brahms, and modern works by Schönberg ("Friede auf Erden") and Hindemith ("Von Hausregiment," based on a text by Martin Luther, "Frauenklage" and "Landknechts Trinklied"). These are given highly competent readings and offer a good survey of Germanic choral culture through the ages. Vocal quality and blending are expert.

R. K.

STEREO

FOR ORCHESTRA

Grieg: "HOLBERG SUITE" (Opus 40). **Mozart:** "LES PETITS RIENS" BALLET (K. Anh. 10). THE STUTTGART CHAMBER ORCHESTRA, KARL MUENCHINGER, COND. London CS 6088 (stereo).

Many composers, at one time or another, have tried their hand at compositions borrowing either style, form, or idiomatic material of their musical ancestors. The success of such attempts is based not upon the imitative skill of the writer, but upon the degree to which the progenitor's own distinguishing characteristics pervade the work. In the lovely suite for string orchestra, reflecting the idioms of Holberg's time (1684-1754), written by Grieg, the Stuttgart Chamber Orchestra, under Karl Muenchinger performs with skill and honest affection. The second side of the record is occupied by Mozart's lesser but no less charming "Le Petits Riens" ballet. The sound is clean and stereophonically well-balanced.

R. I. F.

BOUQUET DE PARAY. **Rossini:** "William Tell" Overture. **Saint-Saens:** "Danse Macabre." **Weber:** "Invitation to the Dance." **Liszt:** "Mephisto Waltz." CHICAGO SYMPHONY ORCHESTRA, PAUL PARAY, conductor. Mercury Living Presence Stereo: SR 90203.

This disc has the flavor and character suggested by its title. It is a lively group of favorites given a smart, vivacious rendering by the Chicago Orchestra under Paul Paray. These musicians play with precision and, above all, an infectious type of enthusiasm for the music. The sound is of good quality and the overall effect is most successful.

P. D.

LISZT FOR PIANO

PIANO MUSIC OF LISZT—PETER KATIN. Polonaises in C minor and E major: Six "Consolations": "Dante" Sonata. London Stereo CS 6106.

There is additional interest to this group of fine performances in that Mr. Katin has used the first Blüthner piano to be made since the war, and this is the first occasion on which the instrument has been used for concert or recording. Unfortunately, the sound does not do the instrument or the performances justice. Mr. Katin's rendering of the "Dante" Sonata is brilliant and as forceful as one could wish: the "Consolations" are pleasant (although some of the pianist's tone is hard) and full of the necessary nostalgia. Two lively Polonaises complete the program, which shows Mr. Katin to be an imposing interpreter of Liszt's music.

P. D.

NEW RECORDINGS RECEIVED

FRENCH HORN MASTERPIECES. Works by Gliere, Gretchaninov, Cui, Glazounov, Tchaikovsky, Scriabin, Kalinnikov, Dukas, Faure, Poulenc and Vuillermoz. James Stagliano, French horn. Paul Ulanowsky, piano. Boston B-212. Monaural.

THE VIRTUOSO HARP. Works by Spohr, Albert Zabel, Hans Trnecek, Smetana, Debussy, C. P. E. Bach, Saint-Saens and unknown composer. Hubert Jelinek, harpist. Vanguard VRS-1043. Monaural.

DEBUSSY: "Nocturnes." RAVEL: "Rapsodie Espagnole." Stokowski conducting the London Symphony Orchestra. Capitol SP 8529. Stereo.

SCHUMANN: "Kinderscenen." CHOPIN: Sonata No. 3. Rudolf Firkusny, pianist. Capitol SP8526. Stereo.

FALLA: "The Three-Cornered Hat." RAVEL: "Alborada del Gracioso." Suite No. 2 from "Daphnis et Chloe." The Philharmonia Orchestra, Carlo Maria Giulini, cond. Angel S35820. Stereo.

SCHUBERT: Symphony No. 3 in D. The Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Capitol SG7212. Stereo.

VAUGHAN WILLIAMS: Folk Song Album. Alfred Deller and the Deller Consort. Vanguard VSD-2158. Stereolab.

PROKOFIEV: Symphony No. 5, Minneapolis Symphony, Antal Dorati, cond. Mercury SR90258. Stereo.

BERLIOZ: "Symphonie Fantastique." Detroit Symphony, Paul Paray, cond. Mercury SR90254, Stereo; also in monaural, MG50254.

CHOPIN: Six Polonaises. Witold Malcuzynski, pianist. Angel 35728. Monaural.

SUPPE: Overtures "Light Cavalry," "Poet and Peasant," "Morning, Noon and Night in Vienna"; "Pique Dame." The Vienna Philharmonic Orchestra, Georg Solti, cond. London CM 9040. Monaural.

JEWELS OF WOLF-FERRARI. Orchestral excerpts from "Il Segreto di Susanna," "Il Campiello," "La Dama Boba," "I Quattro Rusteghi," "I Gioielli della Madonna," and other works. Paris Conservatory Orchestra. Nello Santi, cond. London CS6154. Stereo.

MOZART: Piano Concerto No. 27 in B flat major (K595) and Piano Sonata in A major ("alla Turca") (K331). Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Karl Boehm, cond. London CS 6141. Stereo.

BARBER WORKS ENGRAVED

Barber: MEDEA and CAPRICORN CONCERTO, JOSEPH MARIANO, FLUTE; ROBERT SPRENKLE, OBOE; SIDNEY MEAR, TRUMPET; HOWARD HANSON, EASTMAN-ROCHESTER ORCHESTRA. Mercury Stereo SR90224.

"Medea" is a ballet which was commissioned of Samuel Barber and Martha Graham by the Alice M. Ditson Fund of Columbia University. It looks on the tale of Medea and Jason with eyes that view all symbolically and obliquely. In spite of its classical prototype and its modern outlook, it seems to this reviewer a brilliant and deeply expressive romantic work. He agrees wholeheartedly with Nathan Broder's observation that ". . . this music . . . appeal(s) to large audiences (because of) an emotional quality that suffuses everything that Barber writes." This is true even of the neo-classical "Capricorn Concerto" (named after Barber's house in Mt. Kisco, New York), which reclothes the concerto grosso in modern dress and carries it, in this reviewer's mind, to new heights of coloristic exploration, structural artistry, and expressive power. The performance is free of extremely minor technical flaws, but Hanson's sympathy with and enthusiasm for the music carries all off well. The three soloists ride out their musical storms triumphantly, partly because all three are fine players, and partly because their brilliant lines that sound extremely angular are really highly idiomatic. This recording, besides providing an exciting experience in good listening, is also a beautiful document of contemporary American music. J. L. B.

TELEMANN RARITIES

Telemann: OBOE CONCERTO IN E MINOR; VIOLA CONCERTO IN G. MAJOR; VIOLIN CONCERTO IN A MINOR; SONATA A QUATTRO IN A MAJOR; OBOE CONCERTO IN D MINOR. I SOLISTI DI ZAGREB, ANTONIO JANIGRO, COND. JELKA KREK, violin; ANDRE LARDROT, oboe; STEFANO PASSAGIO, viola. Vanguard BGS-5028, Stereo.

George Philipp Telemann was a distinguished contemporary of Vivaldi, Bach and Handel, but the fame that he enjoyed in Germany during his lifetime subsided almost completely after his death; it is only during recent years that he has had a deserved revival. For those who have only a passing, or no, familiarity with his work, this synoptic selection of some of his instrumental music is highly recommended. The playing is exemplary, as one has come to expect from the Solisti di Zagreb. The solo work is fine, with Andre Lardrot's oboe playing standing out as exceptional. The D Minor Concerto is a real show piece for the instrument, and Lardrot demonstrates how exciting a virtuoso oboe can be. The stereo sound is clean and well balanced. R. I. F.

STRAUSS A LA STEINBERG

Richard Strauss: DER ROSENKAVALIER—SUITE; DON JUAN. THE PHILHARMONIA ORCHESTRA, WILLIAM STEINBERG, cond. Capitol SP 8423, Stereo.

Strauss' "Rosenkavalier" literally drenches us with some of the most gloriously romantic music ever written. This is music that sustains full pleasure apart from the delightful human comedy for which it was created. William Steinberg has devised this suite from the best-known pages of the score, and, with the Philharmonia Orchestra, plays the music to the hilt. The performance of "Don Juan" on the reverse side of the disc comes off second best. It is performed well enough, but I detect a trace of boredom on the part of the conductor and/or the players. However, "Rosenkavalier" is well worth the price of the record. R. I. F.

KLEMPERER LEADS "PASTORAL"

Beethoven: SYMPHONY NO. 6 IN F MAJOR ("PASTORALE"). PHILAHARMONIA ORCHESTRA, OTTO KLEMPERER, cond. Angel 35711 Stereo.

I loved the mood of this at once, for it is a genuine pastoral spirit that Klemperer establishes. He has the knack of dignified gentleness which never relaxes into over-sentiment. Power and the dramatic are there when called for as well. There is, however, one place where *gemütlichkeit* is somewhat overdone — an excessively slow tempo in the scherzo. I have never been a stickler for metronome markings, but this is one time I was driven to the score. It calls for 108 per dotted half-note. Klemperer's tempo is about 80. This is a radical change that adds nothing and detracts from the spirit of the "Peasants' Merrymaking." This is the only shortcoming in a beautifully played and recorded "Pastoral" Symphony. R. I. F.

RUBINSTEIN AND SZERYNG IN SONATAS

Beethoven: SONATAS FOR VIOLIN AND PIANO: NO. 9 IN A (OP. 47), "KREUTZER"; NO. 5 IN F (OP. 24) "SPRING." HENRYK SZERYNG, violin; ARTUR RUBINSTEIN, piano. RCA Victon LSC-2377, Stereo.

Artur Rubinstein's interest and faith in Henryk Szeryng, brilliant young Polish violinist, has been culminated by a happy musical collaboration. The monumental "Kreutzer" Sonata has often been likened to a concerto duo for violin and piano. Rubinstein and Szeryng's approach is more lyrical and restrained, particularly in the second movement. Their way is brilliant without turbulence. The excellence of their musicianship and ensemble gives validity to this conception. The lyric approach is of course mandatory for the F Major Sonata. The sound is judicious, placing the performers at a respectable distance from the listeners and not in their laps. R. I. F.

REINER CONDUCTS BARTOK

Bartok: MUSIC FOR STRINGS, PERCUSSION AND CELESTA. HUNGARIAN SKETCHES. THE CHICAGO SYMPHONY ORCHESTRA, FRITZ REINER, cond. RCA Victor LSC-2374, Stereo.

It is perhaps strange that Reiner, who was Bartok's pupil and friend and who conducted several premiere performances of his works, waited 22 years before he conducted the Music for Strings, Percussion and Celesta on records. Whatever the reason, this recorded performance with the Chicago Symphony is evidence that Reiner understands and appreciates its values. This piece makes virtuoso demands upon orchestra and conductor, and its spatial effects make it a "natural" for stereo. Reiner, the orchestra, and RCA Victor fill the bill with clarity and logic, as well as brilliance. R. I. F.

KRIPS AND TCHAIKOVSKY FIFTH

Tchaikovsky: SYMPHONY NO. 5 in E MINOR, Opus 64. THE VIENNA PHILHARMONIC ORCHESTRA, JOSEPH KRIPS, cond. London CS 6095, Stereo.

Krips is a fine musician and a careful and conscientious conductor, but this Tchaikovsky does not quite get off the ground. Tempi, particularly of the first, third and fourth movements, are stiff and inflexible. The sound is exceptionally good. R. I. F.

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The Art Of Band Scoring

By WILLIAM F. SANTELMANN
Lt. Col. U.S.M.C., Ret.
Leader, U. S. Marine Band, 1940-55

WITH the emergence of the wind band from its dubious title of a park band to—in some instances—the still dubious title of a concert or symphonic band, it has become increasingly necessary that composers and arrangers be afforded a more analytical examination of the means and methods placed at their disposal with the instrumentation of the wind band.

The second quarter of the 20th century has seen a particularly gratifying renaissance in the composition for these bands. Whereas the later 19th and early 20th century band composers were principally concerned with the composition of music best adapted to use in the park, the circus or the parade ground, those of more recent vintage are creators who have already established firm reputations as composers of orchestral, choral and operatic material. The palette placed before these composers is, however, supplied with colors unique, and different from those used in orchestral or vocal coloring. Lacking the basic string choir, the band composer is sometimes left in a quandary as to the best method to express his intentions.

Nor has the person who satisfied his musical literary thirst by accommodating the music of others to the realm of band music, escaped this renaissance. Discarding the simple and sketchy instrumentation, the doubling and omitting of harmony for more and stronger melody, but instead using the enlarged instrumentation, the more expanded harmonies and the more subtle nuances permitted with performances on the indoor concert stage rather than the vaporizing sounds produced in out-of-doors performances, the arranger or transcriber has come to produce effects and combinations of sounds heretofore never attempted. Using the techniques of the modern dance band as well as those techniques learned in orchestral composition, and adding to these with a daring and ingenuity stimulated by a knowledge of entrance into a field little explored, the arranger is adding valuable and vital new literature to the band repertoire.

Whether he accepts as his vehicle the melody of a Broadway show, a long forgotten folk song or a composition originally created for some other means of musical expression, the capable arranger may produce a result highly gratifying to the original composer and equally acceptable by performers and listeners of band music. Refuting those who, in their desire to maintain a simon-pure attitude toward band literature by stressing that only music originally written for band is acceptable, the modern band arranger follows in the footsteps of those in the past who were bold enough to recreate such music as Handel's Fireworks Music in a form playable by the usual orchestral instrumentation rather than with the multiplicity of 24 oboes, twelve bassoons, nine trumpets, nine horns, or arranging the "Pictures at an Exhibition" that Moussorgsky originally wrote for the piano, into an exciting and brilliant orchestral composition.

Must we deprive the repertoire of band literature of the genius of Beethoven, Brahms, Tchaikovsky and many others of equal stature, simply because they found the band so little developed and incapable that instead they gave their full attention to the more established orchestral and vocal forms of music? Who can say that if they were to live again they would not be giving literal expression to the fountain of inspiration that flowed from their pens in yesteryears, that they would not be excitingly experimenting with the new and bold masculine characteristics of the band as have such contemporaries as Roy Harris, Howard Hanson, Peter Mennin, Paul Creston, Vincent Persichetti and the many others who have enriched the library of band literature with their creations.

■ The creation of serious band literature is indeed a new window in the cathedral of music and one which offers a new and refreshing vista. But, to properly understand and add color to this picture, it is increasingly necessary to have a thorough and complete understanding of the means and opportunities that have been made available to the composer or arranger of this new type of music. Whereas a half century ago it was quite sufficient to score a new composition so that one could clearly distinguish the melody, receive the full impact of the rhythm and here and there hear enough of the basic harmony to give a general sense of musical balance, today the would-be composer or arranger of music for band is allowed a far greater expanse of opportunities to employ in his new composition new harmonies, new combinations of instruments and choirs, new rhythms and new sonorities. But this new availability can also be a chasm for those who allow themselves unknowledgeable rein. Before venturing into this new field, it would be wise to know where it will lead and the best means of successfully entering into it.

Through his own compositions for band, through his own analytical study of band instrumentation and through his own experience with bands, Joseph Wagner has become completely capable of discussing the new field of instrumentation for bands. In his "Band Scoring, a Comprehensive Manual" he has placed before the would-be student of band scoring, a chart and guide that should be of inestimable value. Not only does one find here a thorough discussion of the vagaries and characteristics of the individual instruments, their innate capabilities and limitations, but also a thorough analysis of their use in balance and voicing. His discussion ranges from the arrangement of literature originally composed for the piano and organ, the transcribing of music originally written for other combinations of instruments, to the realm of composition of new literature for the band. His Manual reveals to the student composer the wide potentialities available in the newly explored coloring and tonal balance of the band. It delves deeply and objectively into the sources of new sounds and combinations of sounds that may be produced in the band as in no other combination of instruments.

Although there have been outlines of band scoring previously published, Wagner's Manual has concerned itself in a more exhaustive manner with the details and functional characteristics of the individual instruments and their proper blending into well-balanced and well-voiced choirs. It enables the student of band scoring to search for and recognize the source of the complex as well as the plainly evident production of tonal values and effects. All of these facets of band scoring are not only vividly demonstrated in easily understood examples, but then consummately analyzed and discussed.

Viewing Wagner's "Band Scoring" from the experience and close study of band literature for many years, and from the association with the literature produced and arranged for bands in the past, I feel unrestrained in endorsing the valuable advice and examples offered to the novice as well as to the experienced composer in the field of band scoring. "Bandstration," in contradiction to orchestration, is entering upon a new and enlightening period and effective guidance and council is necessary to fully understand it and its use. This, "Band Scoring, a comprehensive manual" accomplishes.

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The International Scene

ELISABETH SCHWARZKOPF *shared the opening concert of the Festival of Vienna with* DR. BRUNO WALTER, *conducting The Vienna Philharmonic Orchestra. The soprano is shown rehearsing Mahler's Three Songs with Orchestra and the soprano solo of the Symphony No. 4 in G major.*

New Opera by Britten Sets Bard Successfully

London

■ Few dissentients qualified the favorable acclaim given to Benjamin Britten's new opera, "A Midsummer Night's Dream." It was premiered at the opening of the Aldeburgh Festival in the composer's Suffolk hometown on June 10. Britten, not always well served by librettists for his previous operas, this time harnessed the Bard of Avon himself, setting Shakespeare to music which often, in its imagination, humor and beauty, meets the poet's genius on equal terms.

In its operatic version the comedy is cut from five acts to three, but so skillfully is it done that what the complex of characters lose in verbal personality is more than restored by the music. Britten has moved from the tightly-wrought serial basis of "The Turn of the Screw" (his last opera six years ago), to a chiefly tonal lyricism. Its broad sweep, however, is even more subtly colored harmonically, while each group of characters—fairies, lovers and rustics—has a distinctive orchestration.

Impossible here to note more than a few features. Oberon, set for a "supernatural" counter-tenor, is a novel touch but untheatrical in its fragility of tone. (I believe the part has been rewritten for lyric tenor in the version with expanded orchestra which Britten has prepared for larger theaters.) Puck is a non-singing dancer with rhythmically notated speech. The quartet of lovers (S.A.T.B.) are given more impassioned expression than is usual with Britten. The rustics are characterized with superb comedy in music.

Britten himself conducted the premiere, in an over-fidgety production by John Cranko, but with effectively translucent designs by John Piper. It was taken a month later to the Holland Festival, and Zurich, Hamburg and several other German theaters have announced productions. Covent Garden plans to do it, but is non-committal as to date. Meanwhile, Britten's achievement has given a new perspective to Shakespeare, and created what I for one believe will be an international winner.

■ On to Glyndebourne, where the 26th festival opened with a first production there of Bellini's "Puritani," starring Joan Sutherland. A superb vocal performance by the Australian-born soprano, pure of line and dazzling in *fioriture*, was complemented by Vittorio Gui's sensitive conducting and a vivid production by Gianfranco Enriquez. Nicola Filacuridi strove valiantly to meet the frightening demands of the tenor's part. He did not altogether succeed, but I do not know the singer today who would.

After a sparkling revival of "Falstaff," with Geraint Evans more impressive than ever in the title part, and another of "Der Rosenkavalier," with Regina Sarfaty from New York widely praised in her debut as Octavian, Günther Rennert staged his new production of "Don Giovanni." Despite Ita Maximowna's overly-realistic sets, it is one of the best seen in Britain. John Pritchard conducted admirably. Honors in a fine cast went to Evans (Leporello), Sutherland (Anna), Ernest Blanc (Giovanni) and newcomer Leonardo Monreale (Masetto). Ilva Ligabue spoiled a brilliant Elvira with a piercing *voix blanche* in the Mask Trio.

■ Despite a stellar cast, the first mounting of "The Barber of Seville" as a resident production at Covent Garden failed to spark the Rossini alchemy. Individual exceptions were the enchanting Rosina of Teresa Berganza in her London debut, and Fernando Corena's richly comic Bartolo. Otherwise even the graceful conducting of Carlo Maria Giulini could not quite get the proportions right in the musical recipe, and I found little pleasure in the restless production by Maurice Sarrazin or the gaudy décor of Jean-Denis Malclés.

Revivals of "Aida" (with Gloria Davy and Grace Hoffman successful in their London debuts as Aida and Amneris) and "Elektra" (a stunning performance by Gerda Lammers) preceded the Covent Garden return of Victoria de los Angeles in both Massenet's "Manon" and in "La Boheme." To date I have heard only the "Manon," but that was enough to set one purring with contentment at the heroine, even though Jean Morel handled the music without the sensitivity I would have expected and though most of the chorus and other singers (French-Canadians André Turp and Joseph Rouleau excepted) strangled the French language at birth.

It was the audience's turn to be strangled—but this time with honest, helpless laughter — when Offenbach's "Orpheus in the Underworld" was produced by Wendy Toye at Sadler's Wells for the first time. Incredibly, London has not seen this professionally done for over 70 years, and never knew what it had been missing. The wit and gusto of the performance, with thirty principals led by June Bronhill's vivaciously naughty Eurydice, Malcolm Pride's colorful designs and stylish conducting by Alexander Faris, made certain that Sadler's Wells and Miss Toye hit a popular and welcome homer.

■ At the furthest stylistic extreme from this was the deep impression made on British audiences by the New York Pro Musica's performances of the twelfth-century liturgical drama, "The Play of Daniel." Noah Greenberg and his ensemble opened their tour at Wells Cathedral as part of the Bath Festival directed by Yehudi Menuhin, afterwards moved to London for a week of nightly performances in Westminster Abbey. The simplicity and fervor of the medieval monophonic music in its skilled modern transcription by Father Rembert Weakland, the blend of ancient instrumental timbre with the singing and the effective spectacle produced in the Abbey made a work of historical significance rewardingly accessible to a wide audience.

■ From Russia came 16 solo dancers of the Bolshoi Ballet to appear for three weeks on a temporary stage in the Royal Albert Hall. They presented a scrappy series of *pas de deux* and other excerpts scissored from ballets in the Bolshoi repertory. Several items were from ballets unknown here, as well as classics, but wonderful as it was to see the virtuoso bravura of their dancing, the pleasure was clouded by the banality of contemporary choreography they displayed, and the triteness of the music.

A visit to German opera houses caused me to miss the series of admirable concerts conducted by Nino Sanzogno with the B.B.C. Symphony Orchestra, when he introduced to London Dallapiccola's "Job," Malipiero's Third Symphony and the fine "Funeral Music by Witold Lutoslawski of Poland, which I heard in Venice last year. But I count myself lucky to have shared in the Mahler Centenary's finest tribute to far: a magnificently played and intensely moving performance of the Ninth Symphony by Sir John Barbirolli and the Hallé Orchestra at Festival Hall. If there was a dry eye in the audience after the last, lingering farewell of the serene Adagio that night, it was not mine. NOËL GOODWIN

Cologne Host to 34th Festival of the ISCM

■ The 34th annual festival of the International Society for Contemporary Music was held in Cologne from June 10 to 19. Seven programs—three for orchestra, two for chamber orchestra and as many for chamber ensembles—were given under the aegis of the international society. As is customary each member country could submit six works, from which choices were made

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by the jury. There were also three concerts outside the festival proper at which newly commissioned scores were heard; the latter were by Pierre Boulez, Karl-Birger Blomdahl, Oscar Lidholm, Wolfgang Fortner, and Giselher Klebe.

The U. S. had several entries this year. Roger Sessions' Fourth Symphony impressed by its solidity of feeling and romantic atmosphere. Gunther Schuller's "Spectra," written for several ensembles of instruments (it was heard with the New York Philharmonic this season), was an interesting example of music that tries to capture a "stereophonic" sound. Arthur Berger's String Quartet (1958) was written partly on a serial pattern; it was earnest and at times eloquent. Also perhaps to be considered representative of the U. S. (since Karel Husa now lives there, though he was listed in the festival catalogue as an independent), was his poem for viola and orchestra of original style and makeup.

The festival programs were given by some of the most representative musical groups of Central Europe. The Sudwestfunk Orchestra played the first program, including the Husa work previously mentioned, another titled "Skolion" by Milko Kelemen of Jugoslavia; "Mosaics" for orchestra by Peter Schat of Holland, and the Eighth Symphony of Milhaud.

The Westfunk Orchestra played the Sessions Symphony; also an impressive work for orchestra, "Aprèslude" by Niccolo Castiglione, with subtle use of orchestral colors; a "Chorikon" by Argyris Kounadis of independent entry, "Musique em Relief" by Kotonski, and a Piano Concerto by Marius Constant of France.

In the program of the Nordwestfunk Orchestra one heard such substantial scores as the Seventh Symphony by Karl Amadeus Hartmann; the Sixth Symphony by Matthijs Vermeulen of Holland; "Apparitions," a singular composition by Gyorgy Ligeti (independent), in which radical noises were applied in a way that in the end fascinated one; and a Trumpet Concerto by Bernd Zimmermann, which was an added selection by the festival jury.

■ The chamber orchestra concerts brought the striking "Cori di Didone" by Luigi Nono, among the gifted Italian composers of the day; "Schwingunen," a fascinating combination scored for four sounds from four loudspeakers and four instrumental groups by the now eminent Karlheinz Stockhausen; "Anagrams" by Mauricio Kagel; a "Ricercar and Doubles" by the Englishman Peter Maxwell Davies; "Selection No. 1" by Herbert Eimert (also an extra); "Introduzione-Sequenza-Coda" by Bengt Hambreue of Sweden; the "Cantata Sacra" for tenor and six instruments of the Dane, Bernhardt Lewkowitz; "De la Muerte a la Mañana," for baritone, woman's voices and 12 instruments, by Leni Alexander of Chile; and a "Cantata" by the Spaniard, Xavier Benguerel.

The chamber music works heard in another intriguing and highly contrasted list included, besides the String Quartet by the American Berger, a Quintet for flute and string quartet by Oedon Partos from Israel; a Fantasy and Fugue for piano by the Norwegian, Finn Mortensen; a String Quartet No. 3 by the Korean, Isand Yung; "Auf die ruhige Nachtzeit," a setting for soprano and 3 instruments by the Swiss, Klaus Huber; and "Mobiles" for two pianos by Henri Pousseur, of novel idiom. One of the strongest works of the festival was Dallapiccola's "Canta di Liberazione," and there was a new "Requiem" by Boris Blacher. There were also several productions of modern operas, including Berg's "Wozzeck" staged by Oscar F. Schuh.

The tendencies of the festival included much music on the serial design and also some of those works in which the performers are allowed leeway, practically improvising their own score. Next year's festival will be held in Vienna during the early part of June.

■ Among the rising younger composers in Germany is Hans Werner Henze, whose "Boulevard Solitude," resetting the story of Manon Lescaut in a twelvetone idiom, had a striking success following its premiere in 1952. His "König Hirsch" ("King Stag") was subsequently a strong favorite in Central European opera houses after its premiere at one of the German festivals a few years ago. Now he has come out with a new opera. This is "Der Prinz von Homburg," based on the classic comedy by Heinrich von Kleist, picturing the Germany of Frederick the Great's day. The Hamburg State Opera recently gave the world premiere in a staging that attracted most of the leading critics of the country.

The musical style is reminiscent of Henze's progress in the last few years, exhibiting not only the serial manner he has pursued but also many individual passages in which he returns to diatonic and other devices. It is, nevertheless, a difficult score and imposed considerable demands on a cast headed by Vladimir Rudzak in the title role, Liselotte Foelser as Princess Natalia, and Helmut Melchert as the Elector of Brandenburg. The conducting of Leopold Ludwig and the staging of Helmut Kaeutner were of exceptional sort, and the décor of Alfred Siercke used some cinematic projection devices to portray battle scenes. The Hamburg State Opera is taking the work on tour for appearances this summer at the Berlin Festival and elsewhere. D. R.

Festival of Two Worlds Revivifies "La Boheme"

Spoleto

■ Puccini's "Boheme," in Gian Carlo Menotti's production at the Festival of Two Worlds, featured young singers who are on the first rungs of the ladder of operatic stardom. The producer and the conductor, Thomas Schippers, heard over 400 young singers in New York and Italy before deciding upon the principals for their superb production this summer. And the results justify the methods, for they have assembled one of the most talented young groups of vocalists one will find anywhere.

This reporter recalls with vivid memory the world premiere of Menotti's "The Consul," and he finds in Spoleto's "La Boheme" the same theatrical awareness and musical quality. Menotti recaptured the mood of gaiety in student revels, tragedy in love which ends at the height of its passion, and, above all, the involvement of the auditor in the emotional dramatic experience itself.

Spoleto is not run on the star system, but each of its young actors may well become stars on the operatic stages of

GIAN CARLO MENOTTI *congratulates* MIETTA SIGHELE, *who sang Mimi at the Spoleto Festival.*

the world. Mietta Sighele's Mimi developed the pathos of the role with a lyric soprano that can soar to the top of the range and drop flexibly to warm chest tones which move the heart. Lorenzo Sabatucci, as Rodolfo, provided a brilliant tenor which dramatized climaxes in full-voice and resolved subtle nuances with lyrical sweetness. Robert Kerns, of Detroit, combined a vibrant histronic facility with a sonorous baritone as Marcello.

Others in the cast were equally effective—all with superior vocal gifts as well as stage sense. Two Rodolfos as well as two Mimis, Musettas, Marcellos, and Schaunards were available for the several performances. The fact that Menotti was able to locate a company as talented as this one should alert the usual operatic impresario to the potential of youth in the theaters.

Undoubtedly the star in this performance was Schippers. Here he is free to carry out the dictates of his artistic sense without restrictions. Menotti, as producer, and he cooperate as one spirit. The effect of the drama becomes an entity that involves the spectator in every detail of its momentous pathos. The sets by Lila de Nobili recreate the gray Paris skies which Puccini felt "would never know a sunset." The highlight of the stage design was the gate d'Enfer in the third act, where the falling snow and the leafless trees bring the cold realistic world of poverty into the very tone of the auditor's being.

MAURICE FAULKNER

International Composers For Stratford Fete

■ Two years ago Louis Applebaum, music director of the Stratford Festival (Canada), was invited to Moscow by the Soviet Ministry of Culture along with other Festival officials to discuss the possibilities of Russian artists appearing at Stratford and Canadian artists from the Festival playing in the Soviet Union.

The Canadian League of Composers was interested in the project. With Applebaum's liaison between the League and Stratford, a seven-day session has been set for Aug. 7-14 this summer under the joint sponsorship of the two groups. It will follow a music season of chamber and orchestral concerts featuring Glenn Gould, Oscar Shumsky, Leonard Rose, the National Festival Orchestra, and a three weeks' run of a new production by Tyrone Guthrie of "H.M.S. Pinafore."

There will be a lot of 'talk at Stratford, but also a number of performances by first-class musicians. Participating groups include the CBC Symphony conducted by Leopold Stokowski, the National Festival Orchestra, Victor Feldbrill conductor, and the Orchestra of the International String Congress of the American Federation of Musicians conducted by Roy Harris. Generous financial grants and other kinds of assistance from the CBC, the AFM, the Canada Council, CAPAC and BMI of Canada, and ASCAP and BMI of the U. S., and the Festival itself have made this performance laboratory possible. The countries represented are sponsoring their delegates' transportation expenses and the latter will be guests of the Conference while in Stratford.

Panel sessions will be held on the following topics: "New Aspects of Tonality," "Performance Problems of Contemporary Music," "The Training of a Composer Today," "Contemporary Approaches to Opera," "Serial Composition Today," "Theatrical Music—Ballet, Film, Stage, TV," "Music by Synthetic Means" and "The Public and the Composer." Three orchestral concerts, one chamber and one electronic music concert make up the musical part of the programme. Several of the composers will perform their own music on these. All panels and concerts are open to the public. There will be a closing banquet and a special trip for delegates to Niagara Falls on Aug. 15.

The co-sponsors, the Canadian League of Composers will be out in force. A partial list of delegates includes Jean Papineau-Couture, John Weinzweig, John Beckwith, Murray Adaskin, Marvin Duchow, Harry Somers, and Barbara Pentland. At the time of writing, 19 other countries had completed arrangements to be represented: Tikhon Khrennikov, Dmitri Shostakovich (U.S.S.R.); Oliver Messiaen, Henri Dutilleux (France); Iain Hamilton, Elizabeth Maconchy (Great Britain); Luciano Berio (Italy); Josef Tal (Israel); Karl-Birger Blomdahl (Sweden); Henk Badings (Netherlands); Vagn Holmboe (Denmark); Klaus Egge (Norway); Karl Höller, Hermann Reutter (Germany); Victor Legley (Belgium); Constantin Regamey, Heinrich Sutermeister (Switzerland); Zygmunt Mycielski (Poland); Olavi Pearson (Finland). Other European countries sending delegates are Austria and Czechoslovakia. From North American there will be: Roy Harris, Edgar Varèse, Ernst Krenek, Otto Luening, Vladimir Ussachevsky, (U.S.); Aurelio de la Vega (Cuba); Rodolfo Halffter, Blas Galindo and Ignacio Esperon (Mexico).

EZRA SCHABAS

■ A concert of early 19th Century American-Polish music was given at Hunter College Playhouse on May 8 under the auspices of the Polish Institute of Arts and Sciences in America. Among those appearing were: Jan Gorbaty, pianist; Robert Gingrich, violin; Ernest Calabria and Rolando Valdez Blaine, guitarists, and the Chopin Singing Society of Passaic, N. J., under the direction of Edward J. Janiec.

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ARTISTS' LOG

Moura Lympany is playing piano works of Chopin in the first event in a major musical series over WNEW-TV (Channel 5) on Aug. 7. from 10 to 11 p. m.; the offering will also be shown over WTTC-TV in Washington, 8:30 to 9:30 p. m. the same day. . . .

Sviotoslav Richter, famous Russian pianist, who makes his American debut this fall, will play no less than five Carnegie Hall recitals, following his debut there on Oct. 19, and will appear in some 25 concerts throughout the U. S. and Canada before Dec. 20. . . .

Tenor **Lauritz Melchior** and pianist **Gwendolyn Kondolsky** were judges, with **Kurt Herbert Adler,** general director of the San Francisco Opera, to select two singers from the western part of the U. S. in the company's annual solo contests. . . .

Stefania Woytowicz, Polish soprano, made her American debut at the Ravinia Festival on July 9, in a program conducted by **Walter Hendl.** . . .

The **Tucson, Arizona Boys Chorus** closed a concert tour of Australia on July 16, and left for month's visit to New Zealand. . . .

Soprano **Irmgard Seefried** is being heard in a Lieder recital at the Bregenz Festival in Austria this summer . . . **Elisabeth Schwarzkopf** on July 26 took part in the opening of the new Salzburg Festival Theatre, singing the "Gloria" from Mozart's Mass in C minor, and also sang there in "Don Giovanni" (Elvira), "Cosi Fan Tutte" (Fiordiligi) and "Der Rosenkavalier" (Marschallin) . . . **Eunice Podis,** American pianist, made her 57th appearance as soloist with the Cleveland Orchestra on July 27 with **Ferde Grofe** conducting the Gershwin "Rhapsody in Blue."

Baritone **Claude Heater,** a native of California, has been re-engaged as a leading baritone of the Vienna State Opera for the 1960-61 season and will record in "La Boheme" for His Master's Voice in September . . . Harpist **Susann McDonald**, 1959 winner of the first prize at the First International Harp Contest in Israel, will make her first Latin American tour this fall and a midwest trip in September . . . **Jean Sanders** sings Carmen in two stage performances to be given by the Duluth Symphony Orchestra on Aug. 24 and 25; the same orchestra opens its 25th season on Oct. 21 with **Hilde Gueden,** soprano, as guest artist, under **Hermann Herz's** baton, and later soloists include **Leonard Pennario** and **David Bar-Illan,** pianist; and **Michael Rabin, violinist.** . . .

Rudolf Firkusny, appearing in Israel for the first time in more than a decade last April won rave notices as soloist with the Israel Philharmonic . . . **Ginia Davis,** daughter of the noted dance band conductor **Meyer Davis,** was soprano soloist with the London Symphony in April in a French concert series conducted by **Pierre Monteux.** . . .

Willa Stewart, soprano, and **Marvin Solley,** baritone, were soloists in Brahms' "Requiem," conducted by **Robert Shaw** at Michigan State U. on July 21 with the Festival Chorus of 150 . . . Tenor **Carlo Bergonzi** will sing two performances as Rhadames with the Chicago Lyric Opera in October, substituting for indisposed **Dimiter Uzunov**. . .

Blanche Thebom, making her first appearance in a musical play, was heard as Countess Luisa in "Song of Norway" at the Sacramento Music Circus on June 27 and won highly laudatory notices. . . .

The Red Rocks (Colo.) Festival opened on July 6 with "An Evening of Italian Music," featuring **Dorothy Kirsten,** soprano, and **Robert Merrill,** baritone, both of the Metropolitan Opera. Other artists engaged were **Byron Janis,** pianist, July 26; **Jennie Tourel,** mezzo-soprano, and **Roman Totenberg,** violinist, in a program of "Music from Aspen" on July 29; **John Browning,** pianist, in a Tchaikovsky concerto with the Denver Symphony under Saul Caston, and the San Francisco Ballet, on July 22 and 23. The climax of the season comes on Aug. 13, when the New York Philharmonic Orchestra will appear under **Leonard Bernstein.**

Jorge Bolet plays the piano solos in the film "Song without End," based on the life of Liszt, which was directed by William Goetz, and is being distributed by Columbia Pictures Corp. . . .

The Newark Symphony is giving a series of outdoor concerts in Branch Brook Park in Newark during July and August. In July the vocal soloists were Calvin Marsh, baritone of the Metropolitan Opera; Gloria Linari-Lind, dramatic soprano of the Metropolitan and Kathy Miller, lyric soprano of the Philadelphia Lyric Opera Company. . . .

Brooklyn Opera Continues Home Series with "Boheme"

For their fourth production of the season, the Brooklyn Opera Company presented "La Boheme" with Carlo Moresco conducting and a fine cast headed by Margarita Zambrana, Thomas Hayward, Leyna Gabriele and Ercole Bertolino. It was one of those performances where the artists seemed to be having such a good time on stage that they communicated their enjoyment across the footlights. The outstanding success of the evening belonged to Miss Zambrana as Mimi, who sang a flowing *bel canto* line throughout her wide range. Her voice displayed great beauty of texture and accuracy of pitch from the softest pianissimi to the full top tones. Her third act "Addio" received one of the longest and loudest ovations heard here in a long time. Dramatically, her Mimi was tender and coquettish by turns, yet never coy, and it reached heights of genuine pathos in the fourth act death scene. Thomas Hayward was the able Rodolfo and he produced a secure high C in his "Che gelida manina." Leyna Gabriele was the attractive Musetta, and Ercole Bertolino a sonorous if overly-rambunctious Marcello. While the performance on the whole was conducted by Mr. Moresco with an obvious grasp of the Puccini idiom, it seems that less acceleration in the tempi might have given more leeway to the artists' phrasing, and might have added more brilliance to the performance. D. B.

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College Campus and Conservatory

ELEANOR STEBER, *Metropolitan Opera soprano, left, and* MRS. CAROL LONGONE, *members of newly-formed Advisory Council of the Adelphi College Opera Ass'n., discuss plans for Adelphi's Opera Workshop with* DR. PAUL DAWSON EDDY, *president of the College, and* MRS. EDDY *(standing) in the garden of the Eddy home.*

University of Hartford Plans New Music Center

The University of Hartford is launching a campaign to raise $2,000,000 to erect a proposed new Music Center, which will be named the Alfred C. Fuller Memorial Center. It will include a music building, auditorium and little theatre and will be built on the University campus in West Hartford, Conn.

In recognition of the support given by Alfred C. Fuller to the expansion and development of the Hartt School of Music at the University, and other civic projects, a committee was recently formed by prominent Connecticut citizens to honor him. Letters endorsing the decision to honor him have been received from Marian Anderson, noted contralto, and from Aaron Copland, leading American composer.

"Captain Lovelock," Opera by John Duke, Heard at Tanglewood

"Captain Lovelock," one-act opera by John Duke, was staged under the direction of Boris Goldovsky at Tanglewood on July 25, by the Berkshire Music Center department of opera. It is based on a comedy by the 18th century writer, Holberg. The work was premiered in 1953. Mr. Duke is professor of music at Smith College.

Eastman School of Music Executives in Appointments

Dr. Howard Hanson, director of the Eastman School of Music, has been invited to go to Paris in October as a member of the International Music Council of UNESCO, to which he was recently elected by unanimous vote. Dr. Hanson has been a member of the Advisory Music Committee of UNESCO for a number of years.

A major change in the composition of the Eastman School of Music's Board of Managers has been announced by Joseph C. Wilson, chairman of the University of Rochester Board of Trustees. According to recommendations approved by the University's Board at its spring meeting, the reorganization will: (1) increase the five-man Board of Managers to a membership not exceeding 15 persons, including ex-officio members; (2) formally designate four persons as ex-officio members of the Board of Managers: the President of the University, the Chairman of the University's Board of Trustees, the Chairman of the Trustees' Executive Committee, and the Trustees' Executive Committee, and the President of the Civic Music Association. In line with these recommendations, Mr. Wilson announced that the trustees had appointed Dr. Albert K. Chapman, Sol M. Linowitz, and William S. Vaughan, all University of Rochester trustees, to the regular membership of the Board.

Arthur Larson, registrar of the Eastman School of Music for 25 years until his retirement under the 65-year age limit in 1955, will sever all connection with the School on Aug. 1. For the last five years he has been in charge of the School Placement Bureau, which he originated, on a part-time basis. The new appointee to take over the Placement Bureau is Robert P. Sattler, concert manager, manager of Kilbourn Hall and the Kilbourn Hall Concert Bureau, who will add this to his other duties.

Ralph Bigelow, registrar of the Eastman School of Music for the last five years, has resigned his post to return to his native California. He has accepted the post of registrar of San Fernando Valley State College at Northridge, Calif.

Marjorie Lawrence New SIU Research Professor

Marjorie Lawrence, former prima donna of the Metropolitan and Paris Opera Houses, has accepted a research professorship in music at Southern Illinois University. The Australian-born dramatic soprano, currently artist-in-residence at Tulane University, will join the SIU music department faculty in September. The rank, established last year and now held by three other faculty members, allows appointees wide latitude for travel, research activity, special teaching, and informal contact with students. The appointment will permit Miss Lawrence to continue her concert and lecture engagements.

Northwestern Adds to Faculty

Appointments of two new members to the **Northwestern University** school of music faculty have been announced by Dean George Howerton. Jack Martin Pernecky will assume the position of associate professor of music education on Sept. 1, replacing Traugott Rohner, part-time staff member who is owner-publisher of *The Instrumentalist* magazine. Christopher Leuba, presently a member of the Minneapolis Symphony, will begin his duties in September as teaching associate in French horn. These include private lesson instruction and performance with the Chamber Music society of the University, as successor to Philip Farkas.

Thor Johnson, director of orchestral activities in the school of music, will be music director for the eighth annual Peninsula Music Festival, Aug. 6-21, at Fish Creek, Wis., and will direct the 1960 conductors' symposium, sponsored by the University of Wisconsin, Aug. 21-26.

Earl V. Moore for U. of Houston

Dr. Earl V. Moore, who has been Dean of the School of Music at the University of Michigan since 1946, and before that was director of the school, will join the **University of Houston** faculty as M. D. Anderson Professor of Music and will head the Music Department there, beginning in September. He is also known as a composer and conductor, having served as musical director of the Ann Arbor Festivals for a number of years.

(Other School News on page 29)

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Mu Phi Epsilon Holds 35th Biennial Convention

More than 500 members and guests of Mu Phi Epsilon, national professional music sorority, gathered at the Miramar hotel in Santa Monica, Calif., June 21-25 for the 35th Biennial Convention of the sorority. With Rosalie Speciale, National President, presiding, the eight National Council officers and the 11 National Committee Chairmen reported on the activities of the sorority in each department during the past biennium to the 83 collegiate and 65 alumnae delegates in attendance.

One of the highlights of the convention was the presentation by Miss Speciale of Mu Phi Epsilon's Award of Merit to the Standard School Broadcast for its 32 years of musical and educational programs, heard by 2,000,000 students and teachers in thousands of schools from kindergarten through college. Originating in San Francisco, the weekly program is heard from October to May in many other states through local affiliates. Cecile Creed, Educational Consultant of the program, and a member of Mu Phi Epsilon, accepted the citation.

The 23 hostess chapters of the Pacific Southwest Province presented musical programs at every luncheon and dinner, with many guests attending, while collegiate music delegates from the nine chapters in the province performed at an evening concert, presented at Schoenberg Hall in the University of California at Los Angeles (UCLA). For the alumnae concert at Hancock Hall on the University of Southern California (USC) campus, artists were selected from throughout the country. This program included groups by Harriett Westling Shank, 'cellist, Seattle; Nadine Salonites, soprano, Sacramento, Calif.; Lois Adele Craft, harpist, Los Angeles; Joanne Baker, pianist, Kansas City, Mo.; Margaret Theunemann, Cincinnati, Ohio, and Norma Lee Madsen, violinist, Salt Lake City, Utah.

Muriel Kerr, pianist, was the artist featured at the final banquet in a program of Mendelssohn, Schumann and Chopin. Other musical highlights were an afternoon costume recital by Margery MacKay, west-coast mezzo-soprano, in "Musical Mosaics from Spain" and "The Mezzo's Dilemma," arias of five operatic page boy roles. Samuel Barber's Sonata for Violoncello and Piano, Opus 6, was presented by Joanna de Keyser and Marilyn Neeley, who were third place winners in the 1959 International Competition for Musical Performers in Geneva Switzerland. Miss Neeley also performed as a piano soloist in a group of Chopin works. Another program was a class piano demonstration presented by Dorothy Bishop of Los Angeles.

■ Two panel discussions presented a number of distinguished speakers before the convention. Moderated by Julie Howell Overshiner, "Professional Opportunities" were presented by Dr. Pauline Alderman, musicologist of USC; Anna Priest, organist with the Los Angeles Philharmonic orchestra, who discussed concertizing; Joan Meggett, Music Librarian at USC, and Edith Kritner, Educational Consultant with Morse M. Freeman, Inc., who discussed opportunities for the musician in business.

On the subject of "The Place of Music Therapy in Education," the convention heard two outstanding women discuss their experiences in this field. They were Wilhelmina Harbert, Professor Emeritus of College of the Pacific, Stockton, Calif., and National First Vice-president of the National Association for Music Therapy, and Lois Benedict, director of the Music Therapy Foundation of the Los Angeles Area. Viola Anderson, chairman of the sorority's National Music Therapy committee, presided.

The convention adjourned to Founder's Hall on the USC campus for "The Convention Sings," a choral concert by nearly 300 under the direction of Royal Stanton, of Los Angeles, chairman of the music department of Long Beach City College.

CECILE CREED *accepts Mu Phi Epsilon Award of Merit for Standard School Broadcast from* ROSALIE SPECIALE, *National President.*

George A. Kuyper, manager of the Southern California Symphony and the Hollywood Bowl Associations, was the guest speaker at the final banquet.

■ A $1,500 grant was made to the Research Committee of the National Association for Music Therapy, headed by Dr. William W. Sears, of Ohio University, Athens.

Elected to serve on the National Council for the next two years are: president, Rosalie Speciale, San Jose, Calif.; first vice-president, Betty Lou Scandling, New York City, N. Y.; second vice-president, Janet Wilkie, Seattle; third vice-president, Mary Frances Gresham, Wichita; fourth vice-president, Helen Purcell Maxwell, Chicago; fifth vice-president, Janese Ridell, Lincoln, Nebr., and editor, Ruth Havlik, Minneapolis. Virginia Porter Fiser, Wichita, will continue as national executive secretary-treasurer.

The 36th Biennial Convention in 1962 will be held at Indiana University, Bloomington, with the Indianapolis Alumnae chapter serving as the hostess chapter.

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SCHOOL NEWS

■ **George Rochberg,** American composer, has been appointed associate professor of music and acting chairman of the Music Department at the **University of Pennsylvania** College of Arts and Sciences. He assumes his duties in the fall. Also joining the Music Department for that term are William Smith, assistant conductor of the Philadelphia Orchestra, who as associate will have charge of the University orchestra and chorus, and Norman Smith, a recent Yale graduate, who will serve as instructor in the Music Department.

■ Dr. Elaine Moore, noted as a choral conductor and teacher, has joined the faculty of the **Philadelphia Conservatory of Music,** according to announcement from Maria Ezerman Drake, director of the school. Dr. Brown, who has founded and directed the noted "Singing City" choral groups of Philadelphia, will give a post-graduate seminar in choral directing at the Conservatory, beginning in October. Participation is limited to musicians holding degrees.

■ Jacques Abram, American concert pianist, will join the teaching staff of the faculty of music at the Royal Conservatory of Music in Toronto in the coming September. He will teach students in the Artist Diploma Course and gifted students in the Conservatory's School of Music. He was formerly artist-in-residence at Oklahoma College for Women and has given many master classes throughout the United States.

■ Bailey Harvey, director of the **Columbia University** Glee Club, has been elected president of the Intercollegiate Music Council, an organization of directors of male glee clubs in 40 colleges and universities in the U. S. The next meeting of the organization will be held at Columbia in May, 1961.

■ Additions to the faculty of the **Peabody Conservatory of Music** in Baltimore, effective with the fall term and recently announced by Peter Mennin, the school's director, include the noted operatic baritone, Hugh Thompson; Walter Hautzig, pianist, and the Viennese-born violinist and pedagogue, Alice Pashkus.

■ A very successful Church Music Camp for Youth was held on the campus of **Cornell College** from June 12 to 18 with Dr. Paul Beckhelm, Director of the Cornell College Conservatory, in charge. On the staff were Dr. William Lemonds of the Sacred Music Department of the University of Kansas City who directed the camp choir. Mr. V. Earle Copes, Editor of *Music Ministry* of the Methodist Church was in charge of Service Playing. The Reverend Robert Call, of Garrett Biblical Institute, was the Chaplain. Other staff members were Delinda Roggensack and Robert Thayer of the Cornell College faculty. Nearly 100 young people appeared in the choir and orchestra, which were featured in a concert on the final day of the camp.

■ The Bradley Community Chorus and Orchestra were heard in Brahms' "German Requiem" on May 12 in Trinity Lutheran Church in Peoria, Ill. Dr. John Davis, founder and conductor of the Bradley Community Chorus, conducted an ensemble of over 100 untrained voices, containing a nucleus of picked singers from Bradley University. The chorus was supported by an excellent orchestral ensemble. Particularly rewarding was the singing of Hazel Peterson, soprano, and Robert Thatcher, baritone, in the solo passages.

■ The Board of Trustees of Oberlin College has appointed John Frazer, professor of violoncello and ensemble, to the Fenelon B. Rice Professorship, it was announced by President Robert K. Carr.

Four Oberlin College professors retired this month after a combined total of 134 years of service. Two are in the College of Arts and Sciences and two in the Conservatory of Music. The latter are David E. Moyer, professor of pianoforte, who has taught at Oberlin for 35 years; and Leo C. Holden, professor of organ, 34 years.

■ Three members of the faculty of the **Yale University School of Music** who have served Yale for a total of 114 years retired on June 30. The three, all well known in the music world, are Richard F. Donovan, composer and Battell professor of the theory of music; H. Leroy Baumgartner, associate professor of the theory of music; and S. Ellsworth Grumman, associate professor of pianoforte playing.

■ Fernando Laires will give a piano Workshop at the Women's Club House in Bartlesville, Okla., on Aug. 29, 20 and 31, sponsored by the Bartlesville Music Teachers Association.

■ Boris Sokoloff, since 1953 the manager of the Minnesota Orchestral Association, parent body of the Minneapolis Symphony Orchestra, has been named general manager. Richard Cisek, in charge of publicity since 1958 and director of the Guaranty Fund since 1959, has been appointed to a newly created position of assistant manager, and will be active primarily in the fields of publicity and Guaranty Fund directorship.

■ The Summer Opera Workshop of the Manhattan School of Music presented two public performances during the eight-week summer session. On June 29, scenes from five operas were given and on July 21, Benjamin Britten's "The Rape of Lucrece" was heard in a fully staged production. Both were given in the Hubbard Auditorium, accompanied by the Manhattan Orchestra. Admission was free to the public. Director of the Manhattan Summer Opera Workshop for the second successive year is Dr. Peter Paul Fuchs.

■ Summer activities of the Robert Joffrey Ballet included a week's engagement at Jacob's Pillow during July, in which Maria Tallchief was guest ballerina. The Ballet will give a two-week series at Chautauqua, N. Y., beginning Aug. 11. The company will perform concert works from their repertoire and will appear in a production of "Carousel" choreographed by Mr. Joffrey. The latter has organized a summer school at Chautauqua which is directed by Diane Lembo. The dance course, which began on July 5, is the first ever offered at this summer cultural center. In addition to ballet training by Miss Lembo, there will be a week of Master Classes taught by Mr. Joffrey.

■ Charles Gusikoff, for many years first trombonist of the Philadelphia Orchestra, has joined the faculty of the **New School of Music** and will teach trombone, tuba, euphonium and conduct the brass ensemble. He is also a faculty member of Curtis Institute of Music.

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AWARDS

■ ASCAP made a gift of $1000 to the **Aspen Music Festival and Music School** recently. The purpose was to help sponsor the summer season at Aspen, which includes the annual Conference on American Music, Aug. 14-21.

■ Stephen Manes, 20-year-old pianist from the **Juilliard School of Music,** won the Kosciuszko Foundation's eleventh annual Chopin Scholarship award of $1000. Nine young pianists took part in the final auditions. Judges included Frank Sheridan, Clarence Adler, Edwin Hughes, Franco Autori, Seymour Lipkin, and Lydia Bereaynska.

■ The Friends of Music at **Yale University** have commissioned Frank Lewin, composer of scores for film documentaries and plays, to compose a chamber work for performance during Yale's mid-winter Alumni Day next Feb. 18. The commission is the third granted by the Friends in a plan set up over four years ago to encourage new music.

■ Contralto Marion Anderson was awarded an honorary Doctor of Music degree at Boston University's commencement exercises on June 5, in the Boston Garden.

■ Eugene E. Rousseau, instructor at **Luther College,** has received a Fulbright grant for study in Paris in the coming year. He will study clarinet and saxaphone while continuing research on his doctoral dissertation. On leave of absence from the College the past two years, Mr. Rousseau has been working on his doctorate at the State University of Iowa.

■ Winners in the San Franicsco Opera Auditions this year are Catherine Gayer, Los Angeles soprano, and Howard Nelson, Seattle baritone. Both will be offered contracts with the San Francisco Opera for the 1960 season and were presented as soloists in a Stern Grove concert on July 17, with Peter Herman Adler, general director of the company, conducting. Alternate winners were Virginia Starr, San Francisco soprano ,and Ronald Christensen, Salt Lake City tenor.

■ Robert Shaw received the honorary degree of Doctor of Music from **Michigan State University** at a convocation on July 18, marking the opening of the University's first Fine Arts Festival. Mr. Shaw addressed the assemblage before receiving the degree from President John A. Hannah. He conducted Brahms' "Requiem" on July 21 as a climax of the festival.

■ Winner of the Scholarship in Opera offered by the National Federation of Music Clubs at Rocky Ridge Center, Estes Park, Colo., was Kathleen Knight, of Denver. The 18-year-old voice student was to study with Myron Taylor, head of the voice department at the **University of Indiana,** at the summer session being held from June 15 to Aug. 6 at Estes Park.

■ Winner of the $1000 Michaels Memorial Award in music this year is Marilyn Neeley, pianist, member of Mu Nu Chapter, Mu Phi Epsilon, at the University of Southern California. Miss Neeley won solo appearances with the Grant Park Symphony in Chicago and with a number of other leading orchestras, as part of the award. She was also given the Senior Achievement Award of Mu Phi Epsilon at its recent biennial convention at Santa Monica, Calif. Other Senior Achievement Awards went to Doris Bosworth, Tau, University of Washington, Seattle; Kristin Webb, Phi Tau, North Texas State College, Denton; Joanne Smith, Mu Epsilon, MacPhail Conservatory, Minneapolis; Nancy Thompson, Alpha Alpha, College-Conservatory of Music, Cincinnati; Mary Lou Anderson, Mu Phi, Baldwin-Wallace Conservatory, Berea, Ohio; and (a tie between) Marjorie Winey, Mu Upsilon, Eastman School of Music, Rochester, N. Y., and Dolores Grambowski, Epsilon Upsilon, Duquesne University, Pittsburgh, Pa. Hereafter this award will be named the "Sterling Achievement Award" in honor of the late Dr. Winthrop S. Sterling, who founded the sorority at the Metropolitan College of Music, Cincinnati, in 1903.

■ Jonathan B. Elkus, assistant professor of music at **Lehigh University,** has been named this year's recipient of the $1000 Alfred Noble Robinson Award of the university. The award, established through a fund presented by the late Alfred R. Glancy, former vice-president of General Motors, is given annually to a member of the Lehigh staff "not over 35 years of age and below the rank of associate professor who has been voted as giving outstanding service to the university."

■ The Opera Club of New York has recently been formed under the presidency of I. Sapperstein, and is designed to provide a library and meeting place for young and promising singers. Membership will also be open to managers of operas, operettas and musicals, according to Mr. Sapperstein, who states that further information may be secured by writing to him at 215 West Ninety-eighth St., Apt. 6C, New York, N. Y.

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